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SCANDAL OF THE BRITISH EMPIRE EXHIBITION.

Board of Trade Enquiry Projected.

WILL IT FIND THE EVIL?

Sir Alfred Butt has received an intimation from the general manager of the British Empire Exhibition at Wembley Park in 1924 to the effect that his committee would welcome an inquiry, of course, by the Board of Trade. But, will such an inquiry get at the facts, which it is now most essential should be exposed?

From a voluminous correspondence, induced by our first appreciation of this scandal, we gather that a Board of Trade inquiry would, in very truth, be welcomed, and might prove to be no more than an ingenious method of hushing up the whole business.

One correspondent after another assures us that the trouble is not confined to the amusements concession. It is deep-seated and of old standing—a cancerous growth, which began with the very inception of the Exhibition, and spread in all directions.

Official Ways.

We are told that the Board of Trade officials have acted from the outset in the quaint and curious fashion which we have learned to expect from Government offices. It did not begin with the war; but it continued, and looks as though it might never end. The "concessions" of to-day seem, from all we hear, to have been in the nature of compensations for obligations incurred years ago.

Naturally Sir Alfred Butt had to stay his hand during the pursuance of his election campaign; but that has ended triumphantly. He may now be expected to return to the fray with renewed ardour, with finer weapons, and with a conscience clear that he is not acting in his own interest, or that of any other individual. He comes forward in the public interest, in the national interest, in the interest of the whole English-speaking world—a new St. George, out to attack the dragon of bureaucracy, enlarged by the cupidity of many others.

Damning Evidence.

Sir Alfred, it is within our knowledge, has been supplied with a very large and sufficient amount of evidence. There has recently been a meeting of the executive, under the chairmanship of the Duke of Devonshire, who is president. It is understood to have been of a very stormy nature. It was decided that the Duke of Devonshire, Lord Southborough, chairman of the Finance Committee, and Sir Henry McMahon, chairman of the Management Committee, should interview the President of the Board of Trade to discuss the question of an official inquiry. It was not possible to see Sir Phillip Lloyd Greame at once, for he was out of town, but doubtless ere this he has been sternly apprised of the trouble.

Two Years of Dalliance.

It is now more than two years since the movement for a great exhibition representative of the British Empire in the vastness of its extent began. A guarantee fund of more than a million pounds was raised. Mr. Robert Donald, the well-known journalist and publicist, became chairman of the Management Committee, and rather more than a month ago flung a bombshell into the community by resigning his position.

Why Donald Went.

Mr. Donald gave as his reason that it was clearly understood in the Dominions that nothing but Imperial produce should be used in all the restaurants. Because it was decided to deviate from this policy, he resigned. His protests were endorsed by representatives of the Dominions, who frankly regarded these deviations from policy as a very serious matter.

Sir Henry McMahon's explanation was that, while the Management Committee was in full agreement with Mr. Donald as to the desirability of giving preference to British Empire produce in restaurants, they had been warned by their advisors of the difficulty of imposing the conditions they desired to impose. They had not succeeded, he said, in finding any firm of caterers willing, for instance, to agree to the inclusion of Havana cigars and French wines.

Meanwhile another grievance was alleged, namely, that instead of relying on Empire timber, supplies of foreign timber were drawn upon. Sir Henry McMahon had as excuse the fact that the Empire did not contain suitable timber for the fencing immediately required. Moreover, of the sum of £300,000 so far spent on the construction of the Exhibition, less than £1,000 had been spent on materials not produced within the Empire.

Photo. *Dixon.*

IVOR VINTOR.

Ivor Vintor, who has been playing in "Rockets" at the Pal'adium since last February, concludes a most successful engagement on December 9, when he leaves the cast to commence rehearsals for "Jack and Jill" at the Princes Theatre, Bristol. This is his second year under the management of Mr. John Hart.

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SCANDAL OF THE BRITISH EMPIRE EXHIBITION.

The Duke's Dilemma.

SOME ENQUIRY INEVITABLE.

A Comic "Tender."

At this juncture Sir Alfred Butt entered into the fray with a complaint of particular interest to the readers of this journal. After six months of dalliance with various substantial offers from men of integrity, of experience in the entertainment world, and of large means, it proved that the amusement concession had been dealt with behind their backs, while they were fobbed off with a preposterous and belated series of conditions described as a tender, which we reproduced in "The Era" of a fortnight ago, to the amazement of the entertainment world.

Sir Alfred Butt declared in our columns that he would never rest until he had secured a very full, searching, and complete inquiry into the whole matter.

In the meanwhile, the Duke of Devonshire comes forward with the alternative suggestion that the General Committee should have been invited to first consider the alleged *laches* of the departmental committees, denying that there was any storm on Friday.

Indignant Duke.

Sir Alfred Butt finds his Grace "strangely inconsistent. First he says that the meeting was not 'stormy,' and then proceeds to justify its storminess as being due to 'natural indignation' at Mr. Donald's attitude. The Duke is equally inconsistent on the main issue, for, after stating that the Executive Council 'were unanimously of opinion that there was no justification for the criticisms which had been levelled at the exhibition management and strongly opposed the suggestion of an outside inquiry,' it goes on to say that the Council would 'welcome any investigation,' and his Grace, with his colleagues, was deputed to consult with the President of the Board of Trade on the matter.

Butt Brooks No Delay.

"I say unhesitatingly that it is impossible for the Duke of Devonshire and the Executive Council to come unanimously to the conclusion that there was no justification for my criticisms regarding the amusement concession, except upon some entirely misleading *ex parte* statements by the management; and before accepting such statements I should have been given an opportunity of substantiating my accusations, which cannot be dismissed in this casual manner. The fact that I was not given this opportunity furnishes still stronger evidence of the absolute necessity for an outside inquiry without a moment's further delay.

What Wintour Welcomes.

"Mr. Wintour, in his letter of Nov. 4, stated: 'If Sir Alfred Butt desires that the whole of the circumstances connected with his application for this concession should be made the subject of a Board of Trade inquiry, I need hardly say that my committee would welcome it.'

"This I accepted, with the necessary qualification that it must not be confined to my application for the amusements concession, but that the whole conduct of the administration should be the subject of inquiry. Needless to say, no inquiry was asked for, and now the Duke of Devonshire says they 'strongly oppose the suggestion of an outside inquiry.' As instances multiply it becomes more and more apparent that a Board of Trade inquiry is the only means by which the confidence of the public can be restored, and I cannot too strongly urge the Duke to put an end to further discussion by asking the President of the Board of Trade to direct the necessary inquiry."

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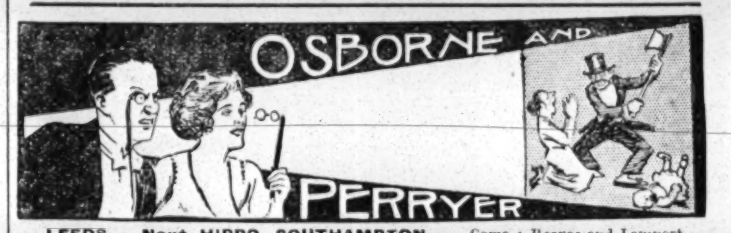

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MADGE SOUTTER,
Comedienne. "Lord Richard in the Pantry" Co. Offers in for Christmas Panto., &c. This T.R., Hanley. Next, Grand, Hull.

CHARLES ALDRED.
Disengaged.
P.A., 34, Caldecot-road, Denmark Hill, S.E.5.

LESLIE BARRIE.
Mr. Bransby Williams Co.
David in "David Copperfield."
P. A., 66, Church-lane, S.W.17.

MR. A. FELLOWS BASSETT.
Disengaged, Dec. 4.
This week: Grand, Swansea. Next O.H., Northampton.

ALFRED W. BEALE,
S.M., "Mr. Wu" Co., on Tour. Disengaged Christmas. P.A., 2, Ashchurch-terrace, London, W.12.

DRAMATIC AND THEATRICAL CARDS.

FREDERICK H. U. BOWMAN.
Heavies, Playright, Editor "Critic," Own Cinema Weekly. 141, Duke-st., Liverpool.

MR. HARRY BRISTOW.
General Manager and Stage Director, "Sally" Co., Palace Theatre, Maidstone.

MR. WILLIAM CALVERT.
All communications,
60, Canning-street, Burnley.

MR. & Mrs. J. RICE CASSIDY.
This week, O.H., Cheltenham. Next, T.R., Sheffield.

GODFREY CLARKE.
Comedian. At liberty Town only. Pantomime, Small Part or Chorus.
68, Golborne-road, North Kensington, W.10.

CHARLES CLIFFORD & MAUD CAMFIELD. All communications, The Akerman May Agency, or 260, Whitehorse-lane, South Norwood.

ARTHUR DANVILLE.
Dis. Panto. Dame, Baron, or Producing. 18, Cwmavon-rd., Port Talbot.

MR. & MRS. JOHN DORAN.
Disengaged.
38, Acre-lane, S.W.2.

ATHOLL-DOUGLAS.
Romantic Leading Business, General Management or Stage Direction
MARGARET STUART.
Leading or Juvenile Business.
Arrangements complete.
23, Gerrard-street, W.1. Regent 4326.

MR. W. H. GARBOIS,
Neilson-Terry Company, Nov. 20, T.R., Brighton. Nov. 27, T.R., Bournemouth.

MR. S. ELWYN-LESLIE.
Dis. Nov. 27 on. Leads, Special Parts, Bus., or Stg. Mangt. Stock or Tour. T.R., Oldham, Lance.

MR. FRED GROVE.
Nov. 20, Prince's, Bradford; Nov. 27, T.R., Brighton. Disengaged December.

J. PITT-HARDACRE.
Address,
3, Kilburn-priory, N.W.6.

FRANK IRISH, Senr.
Disengaged Dec. 18. Nov. 20, T.R., Worthing; Nov. 27, G., Hastings.

PERCIVAL IRWIN.
Dis. Aris., Char., Old Men, &c.
135, Lilford-road, Camberwell, S.E.5.

MR. & MRS. DOUGLAS IVES (Betty Booth). Re-engaged by Mr. Bransby Williams for Spring Tour, 1923. At lib. Dec. 11, for few special weeks. Grand, Oldham. Hippo., Birkenhead.

J. FORBES KNOWLES.
Disengaged.
26, Sharsted-st., Kennington, S.E.17.

MAURICE LEGRAND,
France. Normandy Hotel. 24, Rue Petit Roland, Reims (Marne).

HERBERT LEMLEY.
Char. Actor. Disengaged Monday.
Wire: New T., Pontypridd.

HY. LLOYD-PARKER,
Laugh-raiser and Mirth Producer. Whose humour is infectious.
See me yawn in a railway carriage!
Pleasure Gardens, Folkestone.

MR. & MRS. MATT. WILKINSON. Disengaged Dec. 4. Term of Tour. Comedy and Char. Aris. O.W., etc. Pal., Watford; next, R., Aldershot.

HUGH MONTGOMERY.
Col. Sharrov, "Seven Days' Leave." Dis. Christmas. 4, Norfolk House, Brixton Oval, S.W.2.

EDWIN MORTON.
Disengaged Dec. 2. Juvs. or Heavies. This, Royal, Hanley; next, Grand, Hull.

JOHNNIE SCHOFIELD, Junr.
Partomime, Opera H., Manchester. All Coms., 2, Bridport Villas, Shanklin, I.W.

MR. CHARLES SEWELL.
The Macdona "G. B. S." Players. 48th week, T.R., Huddersfield, two weeks.

CRAIGHALL SHERRY.
C/o "The Era."

FRED. SPENCER.
Mrs. 'Arris (of the "Sunday 'Erald"). (Sole perf. rights). 2, Claremont-road, Seaford.

MR. E. FENTON WINGATE.
At liberty. Old Men Parts.
Aris. or Com. preferred.
50, Claverton-street, S.W.1.

CHARLES E. CANEY.
Scenic Artist
56, Norbury-crescent, Norbury, S.W.
Also Belle Vue-gardens, Manchester.

AUTHORS AND COMPOSERS.

ERNEST DUKINFIELD'S
Sole Rights.
Songs, Duos, Acts, Sketches.
Grange-st., Rusholme, Manchester.

ERNEST DUKINFIELD'S Melodies. Incid. Music, Band Parts. Best work only. Band Books. Address above.

ERNEST DUKINFIELD'S Part Rights, Soldier, Sailor, Policeman, Dude, Dame, Curate, &c. Stamp list. Address above.

BAND Parts Arr. (15 yrs. Moss' Emps.). Ord. Song, 14, 7s. 6d., Transpd. Piano, 2s. 6d. Incid. Music. Quick despatch. E. WEEKS, M.D., 66, Queen's-walk, Nottingham.

EVERY Laugh Worth a Sovereign. 50 Real Cags, 2s. 6d. DUNCAN 18, Broadway Market, Southend.

FRED FORTUNE, London's Novel Author. "No matter the style, I'll make you smile," Songs, Vent. Acts, Cross-talk, Sketches. Sole Rights. Smartly to order. 8, Clephane-road, Islington.

"LAUGHING GAGS." — 70 Patter Pages Loaded with Laughs, Surefire Gags, Monologues, Sketches, &c.; adaptable for Comedian Cross-talkers, Vents., Con. Parties, complete, 4s. 6d.; stamp, lists.—F. FORTUNE, above address.

G. D. FOX, Composer and Arranger "Continental Hotel," 10, Bartholomews, Brighton. Your own compositions revised and harmonised.

MELODIES Composed, full Piano Part, 3s. 6d.; Band Parts, 5s (10), 7s. (14). WESTERN, 38, Ramsay-road, South Acton, W.3.

TURNER & WESTERN write Songs with Rhythm and Melody. Orders promptly attended to. 116, Shakespeare Road, Acton, W.3.

WANTED ADVERTISEMENTS.

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
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EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH .... 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
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Advertisers and subscribers are requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

IMPORTANT NOTICE.

Each week we are obliged to omit Advertisers' announcements because they reach us after we have gone to press. Advertisements should be in our hands during Tuesday, if possible, but at latest by first post Wednesday. Advertisements are received over the counter at "The Era" Office up to, but not later than, 11 a.m. Wednesday.

COMPANIES WANTED.

WANTED, first-class Attractions.
COUNTY THEATRE, BEDFORD.
Dec. 18, Jan. 15, 29, Feb. 5, 26, March 5, 26.
GRAND THEATRE, LUTON,
Jan. 8, 22, Feb. 12, March 5, on.
First-class Concert Parties, June 11, on.
NEW T.R., INVERNESS,
Feb. 5, 19, 26, March 5, 26, April 9, 16, 30, on.
No dramas, or business through agents.
E. G. FALCON, New T.R., Inverness.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte and Carl Rosa Opera Companies, Phyllis Neilson-Terry, Sydney Fairbrother, Renee Kelly, Bromley Challenor in New Plays, "The Lady of the Rose"; Cicely Courtneidge and Jack Hulbert in "Pot Luck"; "Tons of Money," &c.
Apply, S. C. DORRILL.

THEATRE ROYAL AND EMPIRE, PETERBOROUGH.
Now one of the prettiest and most complete theatres in the country. Run on high-class lines. Companies played either once or twice nightly. Bookings include:
D'Oyly Carte Opera Co.,
All Geo. Edwardes' Productions,
All Macdonald & Young Cos.,
"Bull-Dog Drummond,"
"Sign on the Door,"
"Bill of Divorcement,"
Chas. Doran Shakespearean Co.,
"Edge o' Beyond," "Tons of Money,"
"Merry Widow," "Broken Melody,"
Phillips Opera Co., "Naughty Wife,"
"Charley's Aunt," "Private Secretary,"
"Paddy the Next Best Thing,"
"Loyalties," "Sally."

WANTED, First-class Attractions.
Address, J. A. CAMPBELL,
Head Office, Town and County Club, Grantham.

QUEEN'S HALL, MINEHEAD.
WANTED, Companies, 3 nights, Nov., Dec., and Jan. Share, with small guarantee.
Apply, MANAGER.

NEW OPERA HOUSE, DUNFERMLINE.
One of the most comfortable and beautiful theatres in Scotland.
WANTED, West-End Successes, 1923. Bookings include: "Mary Rose," "Romance," "Dollar Princess," "A Southern Maid," "Gipsy Princess," "Quality Street," "Bull-Dog Drummond," "Carnival," "Sign on the Door," "Wandering Jew," "Garden of Allah," "Afgar," "Lady of the Rose," "Sybil," "Chu Chin Chow," "Way of an Eagle," "Lass of Laughter," &c., &c. Address, HENRY HARE, as above.

PRINCE OF WALES' THEATRE, GRIMSBY.
WANTED, Companies for the following dates:
Feb. 19, 26 (through re-arrangement).
March 19, 26, April 9, 30.
May 7 (?), 14, 28, June 4, June 11, and various autumn dates.
All particulars, J. H. CURRY, as above.

THE PERTH THEATRE.
WANTED, First-class Attractions. Dec. 18 and Jan. 15.
Unexpectedly vacant through companies going off the road.
Apply, J. H. SAVILE, The Theatre, Perth.

PALLADIUM, LLANDUDNO.
WANTED, First-class Revues, Musical Comedies, &c., for next March, April, May, June, July, Aug., Sept. State full details to P. ARTINGSTALL, General Manager.

GLOBE THEATRE, CONSETT.
Resident Manager Lloyd Clarance.
WANTED, ATTRACTIONS,
Dec. 25, Jan. 1, 22,
Feb. 26, March 5,
and on, with exceptions.
Also Pantomimes
and Special Attractions.
Address, LLOYD CLARANCE.

SCARBORO' OPERA HOUSE.
DERBY HIPPODROME.
DEVONPORT HIPPODROME.
WANTED, good Attractions for Dec. 18. Variety combination will do well at Derby and Devonport.
DAVID BLISS,
22, Leicester-square.

THEATRE ROYAL, WINDSOR (twice nightly).
Lessees, J. Collins and J. Gladwin.
WANTED, first-class Attractions only. Jan. 29, March 12, 19, Easter week.
J. GLADWIN, Empire, Kingston-on-Thames.

WANTED, first-class Attractions.
L.T., NEWPORT, Dec. 4.
G.T., SWANSEA, Dec. 11.
Must be something big, or useless.
Apply THE FREDERICK MOUILLOT OFFICES, 7 and 8, Leicester-pl., W.C.2.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Jan. 8, 15, 22, Feb. 12, 19, 26.
GAIETY THEATRE, HASTINGS,
Dec. 11, 18, Feb. 6, 19, 26, March 5 (?).
PLEASURE GARDENS, FOLKESTONE,
Dec. 11, 18, Jan. 29, Feb. 5, 12, 26.
PALACE THEATRE, RAMSGATE,
Dec. 4, 11, Jan. 1, 8, 15, 22.
THEATRE ROYAL, WORTHING,
Nov. 27, Dec. 11, Jan. 1, 8.
NEW THEATRE AT MARGATE.
Seating 1,600 persons.
Booking July 2, 1923, onwards.
London Representative for W. W. Kelly and Opera House, Blackpool.

Please note change of address, &c.
16, Chandos-street, W.C.2.
Regent 1178. Torobill, Westrand-London.

WANTED, First-class Companies, for
LEICESTER: Feb. 12, March 19, April 30.
READING: March 12, 19, 26, April 23, May 7, 21.
CHESTER: Dec. 11, March 26, May 21, June 4, 11.
NORTHAMPTON: April 16, May 14, 28, June 4.
MILTON BODE, County Theatre, Reading.

BIRKENHEAD HIPPODROME.
Sole Proprietor and Manager, Mr. D. J. Clarke.
Musical Comedy and Dramatic Season.

WANTED,
First-class Attractions, for
Dec. 18, 1922.
March 12, 19 and 26, 1923.
London Representative,
T. ARNOLD,
Sicilian House, Sicilian-avenue, Southampton-row, London, W.C.1.

THEATRE ROYAL, STOCKPORT.
THEATRE ROYAL, ASHTON-UNDER-LYNE.
WANTED, BIG ATTRACTIONS.
ONCE NIGHTLY.
STOCKPORT: Feb. 5, 26, March 5 and 26.
ASHTON: Jan. 15, 29, Feb. 26, and March 5.
Address,
CHARLES REVILL,
Victoria Park,
Stockport.

COLISEUM, ILKESTON.
Please note the above Theatre is now entirely under new management.
WANTED, Strong Attractions. Dec. 4 (?), 11, 18; also Big Pantomimes for Dec. 26 Jan. 8, 15. Feb. 5, and on, with exceptions.
All coms.,
HARRY REEVES,
Coliseum, Ilkeston.

THEATRE ROYAL, LINCOLN.
WANTED, first-class Attraction, Dec. 4, vacant through cancelling.
Wire, F. KING.

COLISEUM THEATRE, CHELTENHAM SPA.
WANTED, first-class Musical Companies,
Jan. 15, 22, Feb. 5,
Also Panto. for Dec. 26.
Vacant through obliging.

HER MAJESTY'S OPERA HOUSE, BLACKPOOL.
WANTED, first-class Attractions, January 8 and 29.
JNO R. HUDDLESTONE, General Manager, Winter Gardens, Blackpool.

CROYDON GRAND THEATRE.
WANTED, Special Attraction, Through re-arrangement, for week of
December Eighteenth.
December Eighteenth.
December Eighteenth.
EADE MONTEFIORE, 'Phone, 12 Croydon.

WANTED, First-class Revues and Musical Productions, with Immediate and Spring Dates. Send full particulars, HORSFIELD'S AGENCY, Suite 21 and 22, 26, Charing Cross-road, W.C.2. (Full tour in Scotland can be arranged for suitable shows.)

OLDHAM GRAND THEATRE.
The Premier Theatre of Lancashire.
Last week, "The Lady of the Rose."
This week, Bransby Williams.
Next week, "Sybil."
WANTED, Musical or Star Attractions, Feb. 19 (?), 26, March 26, April 2 (?), on.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Anne's-on-Sea.

GRAND THEATRE, BLACKPOOL.
WANTED Known,
Dec. 11, Dec. 11, Dec. 11, unexpectedly vacant.
Coms., T. C. WRAY, 5, Green-street, W.C.
Phone: Gerrard 8985.

PALACE THEATRE, WESTON-SUPER-MARE.
WANTED, good Companies. Revues, Comedies, or Strong Combinations, twice nightly, Dec. 4, onwards.
FREDRICKS,
Palace, Weston-super-Mare.

REPERTORY THEATRE, NOTTINGHAM.
Under management Miss Viola and Ellen Compton.
Vacant date Feb. 26.
WANTED, first-class Attraction.

COMPANIES WANTED.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED Known, owing to alteration of arrangements, Dec. 4 and 11 are now vacant for First-class Attractions. Also open: Jan. 1 (New Year), Jan 29, Feb. 5, 26, March 19, on, with exceptions. Musical attractions preferred. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

THEATRES WANTED.

"LEATHERFACE,"
Baroness Orczy's New and Successful Play, with
FRANKLIN DYALL,
Miss Louise Fredericks, and London Company.

WANTED, Dec. 26, Jan. 1, and onwards.
Address,
SYDNEY COLTSON, 111, Jermyn-street, S.W.

SEYMOUR HICKS presents his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.

WANTED, Christmas Week, South.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents "BROADWAY JONES."
"1,000 laughs without a blush."

WANTED, Dec. 4 and 11.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

UNDER THE DIRECTION OF NELSON KING.
FRANK FORBES-ROBERTSON, in a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, Autumn, 1923.
One or two odd dates still vacant in the Spring. Bookings include: Royal, Portsmouth; Royal, Bournemouth; Grand, Southampton; Devonshire Park, Eastbourne; Gaiety, Hastings; Opera House, Blackpool; Grand, Oldham; Royal, Birmingham, &c., &c.
NELSON KING, c/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

WANTED, First-class Theatres.
H. B. PHILLIPS' GRAND OPERA CO.
Feb. 5, Mar. 5 (North).
Apply, THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

CHARLES MACDONA'S COMPANIES.
Bernard Shaw Repertory.
WANTED, Jan. 1, 15, Feb. 5 and 12.
CHARLES MACDONA,
29a, Charing Cross-road, W.C

George Stewart presents
"A HOUSE TO LET."
A modern and up-to-date Farcical Comedy in Four Acts.
Full production carried.
Cast of 15 West-End Artists.
WANTED Wire for Monday next; also vacant Dec. 4 and 11, for the above attraction; booking office certainty; also entertain No. 1 Theatre for Christmas week. Spring booking complete.
Permanent address, 90, Thornton-avenue, London, W.4.
Telephone: Chiswick 1032.

RUSSIAN BALLET and GRAND OPERA.
WANTED, 3 nights, Nov. 30, Dec. 4-18 weeks, and Christmas, Star Attractions. 13, St. Martin's Court, W.C. Telephone: 4766 Gerrard.

"THE WIDOW'S HUSBAND."
the new farce, by Robert Ganthony.
Dec. 4, Theatre Royal, Bolton.
Dec. 11, Theatre Royal, York.
WANTED, dates from New Year, onwards, with exceptions, London company, including Wyn Weaver, Bryan Powley, and Miss Jose Brooks. Special Scenery. Address, VILLIER'S PRODUCTION, 4, Duke-street, Adelphi, London, W.C.2.

BEN GREET and the BEN GREET PLAYERS.
WANTED, Theatres.
Arrangements can be made for this unique company to play a Repertory Season of Plays worth while during the holidays.
Address, FRANK AINSLIE, 25, Westholm, N.W.11.

Mrs. Kimberley's
Screamingly funny Musical Play,
"PEG'S NIGHT OUT."
has been turned into a Revue.
It will live years; it has plot, gorgeous production, and best of all comedy.
WANTED, Wire for Dec. 4, 11, 18.
Drama, Bournemouth. Letters, c/o JACK TULLY, 122, Shaftesbury-avenue, London.

"GAY OSTEND."
"GAY OSTEND."
"GAY OSTEND."
"GAY OSTEND."
"GAY OSTEND."
"GAY OSTEND."
Including O'Wray and O'Dare, Mamie Holland, Rene Dawson, Charlie Russell, Stan Daniels.
WANTED, Jan. 1, 22, 29, and certain dates onwards.
Address,
WILLIAM REVILL,
Theatre Royal,
Stockport.

Graham Roberts presents
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
The Famous Laughing Lancashire Comedy.
Refer Grand, Plymouth; Co., Cheltenham; P., Salisbury; T.R., Leamington; N.T., Crewe; O.H., Coventry, re business. Thanks J. Jackson, Esq., F. Davies, Esq., Gar Kiddie, Esq., for contracts. Thanks to J. Lawrence, Esq., Geo. Pearson, Esq., E., Bishop Auckland, J. Hodgson, Esq., re enquiries.
LAUGHTER. LAUGHTER. LAUGHTER.
WANTED, Jan. 1, Jan. 1, Jan. 1, to precede London.
Jan. 15, Jan. 15, Jan. 15, on, with a few exceptions.
GRAHAM ROBERTS, T.R., Smethwick. Next, Palace, Bordesley.

"THE WRONG NUMBER,"
Once or twice nightly.
Entire production from the Duke of York's Theatre.
WANTED, Dec. 4, 11, and Jan. 8 (follow Brighton).
Apply
HUBERT WOODWARD,
21, Panton-st., S.W.1.

THEATRES WANTED.

MRS. KIMBERLEY and FRANK LISTON'S COMPANIES.
"KIDDIE O' MINE."
This year full. Few vacancies spring.
"RED RIDING HOOD."
WANTED, Jan. 15, 22, to follow Opera House, Scarboro'.
"BABES IN THE WOOD."
Vacant Jan. 22, to follow Swindon.
"THE HOME OF THE FAIRIES."
"THE HOME OF THE FAIRIES."
Vacant Dec. 11, 25 (?).
Must be big theatres. These shows are above the average. Most gorgeous productions.
Wire for dates,
Drama, Bournemouth.
Letters, UPWOOD, Branksome Park, Bournemouth.

RUPERT HEATH'S TOURS.
"DIANA OF DOBSON'S."
From the Kingsway Theatre.
More than proved itself a Box-Office Attraction.
WANTED,
Feb. 26, on, with exceptions.
Play once or twice nightly.
MANAGERS, you can rely on a West-End Company and Production because we require more than one date from you.
All communications,
BERNARD,
General Manager,
1, Montpelier-place Brighton.

MOORE & BURGESS MINSTRELS.
WANTED, Theatres, Halls, Cinemas, &c., &c., &c., for "THE" Show of Minstrels. I will share, rent, or accept a salary. My salary for the Regent, Salford, was £120 for the week; my salary for the Lyric, Hull, was £100—and two weeks at that. I refer you to Manager Hargreaves, The Lyric, Hull, who said, "Mr. Godfrey, your Moore & Burgess Minstre's have beaten Catlin's Pierrots." The
MOHAWK
MOORE and BURGESS MINSTRELS.
(Your money back if you don't laugh) are open Christmas. What a date. What a draw. A draw as good as any pantomime. All the mothers and fathers bring their children to see the niggers.
Few dates in Jan. or Feb. Will accept two nights or three nights' stands, but must take money. I have some wonderful printing and show, and it costs money.
SYD. GODFREY, Corn Exchange, Devizes.

Mme. Selma presents her Spectacular Fairy Pantomime,
"CINDERELLA,"
WANTED, for this great attraction, Jan. 1 and 8, between Bolton and Tonypandy; must have theatres with large holding capacity, otherwise useless. We travel 32 people. The most expensively and elaborately dressed pantomime on the road. Ten Scenes, all newly-painted, and specially designed. Gorgeous Butterfly Ballet. Over £1,500 has been spent on this production. First-class Cast and Beauty Chorus. Wire, wire, wire, before your opposition books us. FRANK PERRY, 49, High-street, New Oxford-street, London, W.C.2. 'Phone: Gerrard 7502.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 6.

ARTISTS WANTED.

WANTED, Tall, exp. Actress, for Costume Sketch. Might entertain partnership. Photos (stamp), terms, RONALD BAYNE, 8, Alma-st., Wellingboro'.

MRS. KIMBERLEY'S ATTRACTIONS.
WANTED, good Comedian of Chas. Austin type, for Revue; rehearse Dec. 18; also smart Soubrette, Chorus Ladies, &c. Send particulars, photos, &c. Also wanted, good Drama Character, Heavy Gentleman, and pretty Juvenile Lady; one able to sing preferred; rehearse Dec. 4, Wolverhampton. Send photos, stamped envelopes, &c., to FRANK LISTON, Upwood, Branksome Park, Bournemouth.

WANTED, Baritone-Bass, or Baritone, for first-class Musical Act; immediate audition. References, lowest terms. Box 730, "The Era."

WANTED, first-class, refined Chorus, also Male Vocalists, for No. 1 Production; long tour for suitable applicants. Apply, with song, Friday, 12.30 to 2, WEATHERSBY'S, 3, Bedford-st., Strand, W.C.

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train for Pantomime and Revue. Parts, Troupes, and Solo Dancers. Call, 79, New Oxford-st., W.C.1.

WANTED, Dancers, age 16-18, height 5ft. 3in. Apply, with practice dress, Thursday and Friday, after 2. J. M. JONES, 160, Gt. Portland-street, W.

WANTED, Dwarf (male) for short special engagement. Apply 12 noon Friday, Nov. 24th, to CHARLES WITHERS (Stage Door), London Coliseum, Charing Cross.

WANTED, Artist Model (male); not less than 5ft. 8in. Send partics. and photograph to Box 734, c/o "The Era."

ARTISTS' WANTS.

WANTED, C.P. or Panto., Monday, on, by ARTHUR BUTLER, Lt. Com., Raconteur, and Elocutionist. Wire, 29, Athenæum-street, Plymouth.

WANTED, Mon., on, BOB NOBEL, Comedian. Revue or Own Act. Panto. offers and all coms., c/o 9/28, St. George's-street, Hockley, Birmingham.

ARTISTS' WANTS.

WANTED, Monday, later, halls, Revue, Panto., C.P., &c., by WALLY ELLIOTT, Comedian, Producer; ROSA MARRS, Soubrette; Doubles, Singles, Sketches. Wire, 161, Bird-in-Bush-road, Peckham, S.E.15.

WANTED, evgs., town; expd.; Jazz, Soprano, Sax; young and smart; extemp.; syncopation at sight; vocalist and showman; mod. terms. JONES, 1, Priory-road, S.W.8.

WANTED, Revue or otherwise, by Character Comedian Trio of harmonising voc. and novelty dancers; four artists; expensive wardrobe, elaborate setting. Wire CRAWFORD, 166, West Regent-street, Glasgow

WANTED, Engagement, by well-known Comedian-Producer; also Assistant Pianist (Lady). Big Repertoire of first-class material—Burlesques, Interludes, Potted Pantos., etc. Own Costumes and Setting if required. No reasonable offer refused for immediate engagement. Wire or write, COMEDIAN, c.o. R. Blackmore, West-street, Ilminster, Somerset.

PANTOMIME ARTISTS WANTED.

WANTED, Chorus Gentlemen. Apply, KENNINGTON THEATRE, Friday afternoon, 4 o'clock.

WANTED, Dame, Principal Girl, Conductor, Strong Carpenter, Chorus Girls. HOPKINS, 1, Manor-terrace, Milton-road, Weston-super-Mare.

WANTED, Good All-round Dancers, for First-class Resident Pantomime.

Apply,
PAT RENNIE, Thursday and Friday, 79, New Oxford-street, W.C.

WANTED, for the Kennington Theatre, Pantomime Chorus Ladies; must have good voices and excellent appearance; no one over 25 need apply. Those that can dance please bring practice dress. Call, Friday morning, 11 o'clock.

WANTED, Pantomime Chorus Ladies; good appearance and voice. Call, with song, Monday, 5 to 6, CRANSTON (Delphine's Academy), Basement, 48, Carnaby-street, Regent-street, W.

WANTED, children, small, over 14; must toe dance, for resident London Pantomime, EVA BARNES, 4, Soho-street, Oxford-street, W.1.

PANTOMIME ARTISTS' WANTS.

WANTED, Managers to know that Marjorie Fildes, refined Solo, Toe, and all-round dancer, age nearly 16, is open for engagements to play Fairy or parts in first-class Panto or Revue; will be vacant from Nov. 27, on; concluded engagement as solo dancer in "Dainty Ankles" revue. All coms. may be addressed to J. S. FISHER, 18, Lime-gr., Oxford-rd. Manchester, or to Mrs. Fildes, 5, Humphrey-street, Old Trafford, Manchester.

WANTED, Panto., by the Original SISTERS DALE, Fairy Queen and Second Boy. An Ideal Boy and Charming Fairy. First-class wardrobe. Wire or write. 87, Brook-street, Kennington-road, S.E.

WANTED, Panto.,
By
Fred Spencer,
(Mrs. 'Arris, of the "Sunday 'Erald).

Dame, Idle Jack or Baron.

FRED SPENCER, 7, Bath-row, Stamford, Lincs.

WANTED Known,
Vacant for Pantomime
Troupe of eight attractive Ladies, with own speciality. Also two young
SOLO DANCERS.
Toe, Eastern, and Character.

EVA BARNES,
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Telephone, 6153 Gerrard.

WANTED, Panto. or Revue, by BELINDA and BROWN,
Low Comedienne. Juvenile Lead.
Exceptional Banjo Playing. Clean Comedy. Clever Vocalism.
This week, 53, Pedder-street, Morecambe.

WANTED, Nov. 27, onward.
Star Act.
Enormous Attraction.
Open for Pantomime,
Revue, or Variety.
THE FAMOUS EIGHT KILTY LASSIES,
Vocalists, Dancers, Pipers, Drummers.
The Champion Ladies' Bagpipe Band.
Major George Dean is the originator of the First Ladies' Bagpipe Band of Scotland, namely:—
THE EIGHT KILTY LASSIES.
Open for Pantomime.
Open for Pantomime.
Open for Pantomime.
Wire or write.
Wire or write.
Thanks to Percy Riess, Charing Cross, London, and Mr. H. S. Bentham, of New York, for offer to arrange American Tour, 1923.

Open for Pantomime.
Coms., PIPE-MAJOR DEANS,
65, Shamrock-street, Glasgow.

WANTED, Panto., Speciality Parts, &c., by the FAMOUS VIONAS, Banjo Trio. Coms., 7, Newmarch-street, Tinsley, Sheffield.

WANTED Known, LENNIE DOMER, "Cat." Vacant for Panto. through misunderstanding; first-class performer; own skins; speciality. 24, Middle-street, Worcester. P.A., 35, Amesbury-avenue, Streatham Hill, London.

WANTED, Panto., by GEORGE SYDNEY, Versatile Low Comedian; Idle Jack, Buttons, Abanazar, or any prin. com. part. First-class refs. Coms., SYDNEY, 13, Holland-road, Brixton, London, S.W.9.

WANTED, by TOMMY CLIFFE, Comedian with Voice, Panto., etc., any Com. Part, assisted by Wee-Ciss, S. Pts., Chrs., or Wardrobe. Own Machine.—P.A., 58 Monnow-road, S.E.1.

WANTED Known, ERIC STANLEY, Brilliant Tenor-Robust, invites offers. 56, The Grove, Wandsworth, S.W.18.

WANTED Known, PERCY CURRY, Comedian, liberty Panto.; any first-class principal part; sing, dance, patter. Albion Hotel, Sunderland.

WANTED Known, Funny Val and his Skating Giraffe, engaged for the New Theatre, Alexandra Palace pantomime, London; booked up until March, 1923. Only one advertisement in "The Era," and it fixed the above engagement. VAL, 25, Wincott-st., Kennington-rd., S.E.

MUSIC HALL ARTISTS WANTED.

WANTED, for Touring, Athletic Girls of all nationalities to compete in an indoor International Running Contest. Good pay for successful applicants. Apply, Stage Door, EMPIRE, New Cross, Friday, 11 o'clock a.m.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, all descriptions. Trial week arranged. COLLEGE VARIETY AGENCY, 82, Burlington-street, C.-on-M., Manchester. (No callers.)

WANTED, Acts, every description. Trial turns arranged. Letters, FRED DURHAM'S AGENCY, 303, Lyham-road, Brixton-hill, London, S.W.2.

WANTED, Minstrel Artists, clever, good, funny, entertaining; don't write and say, "Oh, do we have to black-up." Send your lowest terms or no notice taken; no fares advanced; your money sure weekly if you have no committee meetings; open at once. SYD. GODFREY, Corn Exchange, Devizes.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy, Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

WANTED, Dates, by LUHANNA LADIES, Novelty Gymnastic Acrobatic Act. This, Tivoli, Aberdeen; next, Empire, Fraserburgh, N.B.

WANTED, Jan. 8, 1923, on, by ETHEL EVELYN (Albano), charming Musical Act. All coms., 43, Buchanan-street, Blackpool.

WANTED, Nov. 27 and Dec. 4, by THE WHITE HIGHLANDER (W. P. WENTLEY). Wire, Tiv., Dublin.

WANTED, Monday, Nov. 27, also Dec. 4. DAN VINE, Vocal Comedian and Humorist. A smart, refined, clever and original turn. Wire, 30, First-avenue, Manor Park, London, E.

WANTED, Nov. 27, Dec. 4, GILLIN, Ventriloquist. Wires, GILLIN, Buckingham-road, Doncaster. 'Phone, 284.

WANTED, by BAIN and HILL, Novelty Act, Nov. 27 and Dec. 4. All coms., 119, Walnut-st., Hightown, Manchester. 'Phone, 816 Cheetham Hill.

WANTED, Nov. 27, Dec. 4 and 11, by TRUMPET-MAJOR WIX, the World's Greatest Artistic Trumpeter. Always a hit. Wire, Old Catton, Norwich.

An Act of Distinction.
WANTED, by GEORGE GREENOUGH, The Light Comedy Star. Unexpec. vac. Nov. 27, also various on. All Coms., 2, Waverley-terrace, Goldsmith-street, Nottingham.

HARRY LEVAINE,
Comedian.
WANTED,
Nov. 27 and Dec. 4, 11.

The Bungalow, Withernsea.

WANTED, Dec. 4 and 11, by VESTA BROS.
Burlesque Comedy Act,
"THE SCENIC ARTIST."
Panto. settled. Prin. Com., (Robbers).
This, 176, Crystal Palace-road, S.E.; next, London, Shoreditch.

WANTED, Monday Next, Dec. 4 (also Dec. 11, precede Plymouth). HARRY SEARLE, that versatile comedian and eccentric dancer. Wire, 22, Seymour-street, Liverpool.

CARRIE and DICK,
Novel Sensational Speciality.
WANTED, Nov. 27, Dec. 4 and 11. Wire for the goods, 6, Barton-st., Moss Side, Manchester.

WANTED Known, The SISTERS DALSACE, Brilliant Versatile Vocalists, Harmonising Duettists, Instrumentalists, and Comedy. Broken all records last week. Vacant 27th and 4th, to precede London. Wire, 430, Bearwood-rd., Smethwick, near Birmingham.

WANTED, Nov. 27 and Dec. 4, by ATLAS-VULCANA GIRLS, World-famous Speciality Artists, Gosford Lodge, Fulham. 'Phone: Putney 2094.

WANTED, Nov. 27, Dec. 4 and 25, WEDBURNS. COMEDY AND MUSICAL.
This week, 5, Pease-street, Hull.

WANTED, immediate dates, CHARD'S Wonderful Dogs and Clever Pony, 27 inches high. 29, Booth-st., East Manchester.

A VOCAL ACT OF DISTINCTION.

WANTED, Dec. 11 and on, to follow T.R., Hyde. The PALATINE SINGERS (eight perfectly-blended male voices) offer their picturesque Western scena, entitled "A Sing-Song Round the Camp Fire," an act embodying 30 minutes of concerted singing at its best. Own setting. P.A., 288, Conway-st., Birkenhead.

WANTED, Monday, by MLLE. DALMERE'S Table Circus. Performing Rabbits, Cats, Dogs, Rats, Monkeys, Parrots, &c. The only Act of its kind.
This, Boro', North Shields.
House, 6, Waterville-place.

WANTED, Monday and later, MARIE TESLO, and her Six Superbs. Seven Ladies (not juveniles). Harmony, Singing, Novel Dances, Novelty Operatic Jamborine set to musical excerpts from popular operas. Terrific success this week at Palace. P.A., 14, Seymour-street, Liverpool.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, the Renowned Steeplejack, in a thrilling Mid-air Sensation. The act that is different. Just concluded the leading fêtes. Next week, Hippodrome, Mexborough, Yorks.

SHOWMEN'S ADVERTISEMENTS.

WANTED, Novelties, or anything suitable for Fair Ground, to work in ground booth 15ft. front, 18ft. back; must have own flash for front of show; to commence Dec. 4, onwards. Sharing terms. Write, stating full particulars and vacant dates, to JOHN PURCHASE, 14, Coningham-road, Shepherd's Bush, W.12.

MUSICIANS WANTED.

WANTED, first-class Violin-Conductor, Hippodrome, Aldershot. Lowest terms and references. J. GLADWIN, Empire, Kingston-on-Thames.

WANTED, Violiniste, Rept.; also Relief Pianiste. Audition Friday, 11.30 a.m. SUMMERLAND PICTURE THEATRE, Muswell Hill.

WANTED, lady Leader-Violinist, to start immediately; near Birmingham.
THE RAIS ORCHESTRAL AGENCY,
48, Rupert-st., Shaftesbury-av., W.1.
Regent 3037.

WANTED, Leader-Violinist (gent.), for West-End café; start Saturday next. Call personally, with instrument, between 12 and 1, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, for Touring Revue, Violin Leader; capable of jazz speciality; open immediately. Wire or 'phone terms and references, SHARP, 20a, Islington, Liverpool. 'Phone, Royal 1365.

WANTED, Leader-Violinist, capable, good tone, for Trio, Cinema, with library preferred; must be able to fit pictures; absolute lowest. M. D., "Avalon," 47, Leslie-avenue, Rowbarton, Taunton.

MUSICIANS WANTED.

WANTED Known, a vacancy shortly occurs for Violin-Leader, for café during day, and cinema six evenings. Must be brilliant performer, both "straight" and "rags." Average hours 7, no Sundays. This is an exceptional opportunity for young enthusiastic violinist for good salary and permanency. State age, salary required, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, good Leader for first-class Var.; open Dec. 4. Terms, age, and refs., to MUS. DIR., Grand Theatre, Hanley, Staffs.

WANTED, brilliant Violin-Leader, for high-class Cinema, South Coast, open Dec. 4. Must be good sight reader and possess good tone; used to Tavan arrangements. Send terms, afternoon and evening, with refs. and age. Audition arranged. Box 735, "The Era."

WANTED, Good Male Violinist, able to take part in Vocal Quartets. Box 704, "The Era."

WANTED, Violinist (gent.), to complete Trio; open Monday next; good tone; Soloist, used to high-class music; once nightly (except Sats., 2 shows), and 2 matinées. Send lowest terms, copies of refs., to MUS. DIRECTOR, Picture House, Greenhill-st., Stratford-on-Avon.

WANTED, Violinist (capable of lead) for Country Cinema; evenings only; must be fully experienced. Age and lowest terms and names of references (no copies), in first letter, to MUSICAL DIRECTOR, 30, Lonsdale-rd., Oxford.

WANTED, good Violinist. Apply, MANAGER, The Scala, Hoe-st., near Bakers' Arms, Leyton.

WANTED, Violinist, for Empire Theatre (Pictures), Stockton-on-Tees; twice nightly. State age, &c., to J. H. STEVENS, Musical Director, Eaglescliffe, Co. Durham.

WANTED, first-class Violin Player. State terms, experience, and references to MANAGER, Central Picture House, Weston-s.-Mare.

WANTED, for Revue, two lady Cornet Soloists; able to play Trumpets. Write, 98, Upper Tulse-hill, S.W.2.

WANTED, Cornettist, good song Soloist, pitching, London district; equal shares. Box 713, "The Era."

WANTED, good Cornet Player, used to high-class Cinema business, for fortnight, commencing Monday, Nov. 27; audition afternoon or evenings. Apply, MUS. DIR., Queen's Hall Cinema, Rushey Green, Catford, S.E.6.

WANTED, Musicians, at first-class Variety Halls.

NEW CROSS EMPIRE: Drummer (with Tymps.), also 'Cellist.
HULL PALACE: Trombone.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Hall.

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WANTED, String Bass.
Pref. to one experienced in Grand Opera.
Open Blackburn, Dec. 26.
Refs. and full particulars to MAT. C. BYRNE, T.R., Leeds. Next week, P.O.W.T., Grimsby.

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WANTED, D. Bass Player; A.M.U. Full particulars, J. W. ELLIOTT, M.O.

WANTED, at once, good Saxophone and Saxophone-Banjo Players for Germany. Apply, Box 731, "The Era."

WANTED, Musician, 'Cellist, for Trio. State salary and references, SECRETARY, Palace Kinema, 24, Queen Anne-street, Dunfermline.

WANTED, 'Cellist (must be soloist), for Cinema Trio, Douglas; open Dec. 4, £6 per week of 7 nights. COCKERHAM, Harmony Bungalow, James-avenue, Marton, Blackpool.

CINEMA, ST. AUSTELL, CORNWALL.
WANTED, 'Cellist, to open Monday next, Nov. 27 (essential); lady or gent.; 7.30 to 10 nightly; two mats.; no Sundays. Send particulars, with lowest for comfortable permanency, to M. D., above hall.

WANTED, 'Cello (lady or gent.), to join Picture Quartette; open Dec. 4, Lancs. Full pars., M. D., 19, Feather-street, Flint, N. Wales.

WANTED, immediately exp. 'Cellist; also Flautist; 28 hours per week approx. Full particulars, terms, photo, to MUS. DIRECTOR, Central Hall Cinema, Shrewsbury.

WANTED, Flute-Clarionet, First Cornet-Trombone, and Drum, for 7 weeks, commencing week before Christmas. Terms, refs., T. DEARLOVE, Opera House, Harrogate.

WANTED, temporarily, first-class Relief Organist, 2-manuel Mustel organ; used to Cinema work. Apply, to-day, Thursday, 2.30 5, HIPPODROME, Croydon.

WANTED, young girl Pianiste-Vocalist for Musical Act; quick memoriser; or good Vocalist; live in. VIOLET NAVA, Moy House, Brooke-street, Dumfries.

WANTED, First-class, Brilliant Pianist. Christmas (four weeks) Song demonstration. Must read at sight, transpose at sight, and be an expert accompanist, able to play classics and syncopation. Reply, by letter only, with photo, &c., PHILIP RUSSELL PUBLICATIONS, 346, Upper-street, Islington, N.1.

WANTED, Harpist, portable player, or vocalist, with knowledge of good-class pitching. London or near. PROFESSIONAL FLAUTIST, 56, Tufnell Park-road, N.7.

WANTED, a Drummer. Must have full kit, including Tymps. Apply, stating terms, Pavilion, Maidstone, Kent.
MILTON BODE'S THEATRES.

WANTED, really good Drummer, with Tymps.; six evenings; permanency. VICTORY CINEMA, Tooting, S.W.

WANTED, good Orch.-Pianist. Letters only; no callers. LEADER, 24, Wastdale-road, Forest Hill, S.E.23.

WANTED, Monday next, thoroughly exp. Orchestral Pianist, Tavan, &c.; 33 hours weekly Cinema. Strong player. Terms, particulars, to GENT, 11, Parade Villas, Herne Bay.

WANTED, Trio (piano, violin, 'cello), for Small Cinema, continuous performance, 6 to 10.30 nightly; no matinée. Full particulars, lowest terms, &c., to FRANK RIDGE, 9, Princess-road Evesham.

WANTED, experienced Trio (Violin, 'Cello, and Piano), to commence Dec. 26; permanency if suitable. State terms (to include library) and full particulars, in first letter, to MANAGER, The Cinema, Guildford.

WANTED, to open Friday next, Drummer with all effects, Tymps., Jazz equipment. Send photo, lowest terms. State age.
Also
Lady Harmonium Player and Lady Relief Pianiste, extemporiser. Lowest terms, photo, age, MUS. DIR., "Keith," South Hermitage, Belle Vue, Shrewsbury.

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WANTED, experienced Tympanist, Double Drummer, full effects; must be conversant with highest-class music, used to pictures; 5½ hours daily (approx.); no Sundays. State age, references, to ABE FLETCHER, Conductor.

WANTED, first-class Tympanist and Drummer, Tub. Bells, Glock., and full effects essential. Cinema. Only first-class exponents write in. Terms £5 5s. Refs. CONDUCTOR, 43, New-walk, Leicester.

WANTED, good Tympanist and Drummer, with effects; 6 nights. Salary £4. Permanent. When at liberty, &c., MATTHEWS, Picture Palace, Greenock.

WANTED, first-class Jazz Drummer; must be a fine showman, and with all effects. FALKMAN, Capitol, Cardiff.

WANTED, for Dance Hall in Scotland, commence Dec. 1, first-class Musicians: Trombonist, Violinist, Banjoist; permanent sit. for right men; hours of playing, afternoon session, 3 hours; evening session, 4 hours. State terms, references, and full particulars, to MANAGER, Palais de Danse, Edinburgh.

WANTED, at once, for Regimental Band, 2nd Lond. Regt., Trombone, French Horn, and Clarinet B flat and E flat. Apply Thurs. even. 7 o'clock, or Sunday morn., at 11 o'clock, to BANDMASTER, 9, Tufton-street, Westminster, S.W.

WANTED, Pianist (able to lead small Orchestra), Drummer (with full effects), 'Cellist, Violinists (2), for Cinemas. All experienced Pictures and Variety. Double-handed men preferred, but not essential. Lowest terms (evenings only), and particulars to M. D., 1, Newland-st., Barry Dock.

WANTED, Ladies' Jazz Band; A1 singers, for Berlin. Audition Friday, 3 o'clock. 39, Store-street, W.C.1.

WANTED, Musicians for R.M.S.P. Liners, Pianists and String Players only. Apply by letter to ENOS GREENE, 205, Fordwych-road, N.W.2.

WANTED, GOOD AMATEURS AND SEMI-PROFESSIONAL INSTRUMENTALISTS TO JOIN SYMPHONY ORCHESTRA. MANY ENGAGEMENTS IN VIEW. ONLY GOOD PLAYERS NEED APPLY. STRINGS, WOODWIND, BRASS. APPLY TO SECRETARY, "SYMPHONY ORCHESTRA," 98, WHITECHAPEL-ROAD, LONDON, E.1.

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WANTED, the following Instrumentalists, for above High-class Theatre: Leader, 'Cello, Bass, Flute, Clarinet, Tympanist and Double Drums, and Organist. Approximately 36 hours weekly. No Sundays. Only those having had experience in high-class cinema work need apply. Refs. and terms to R. A. LAIDLAW, M. D.

WANTED, first-class Leaders (special terms) for Winter Cruises, end of December to April. Also Leaders, Pianists, 'Cellists, Contrabassists, to register for Liner Orchestras; audition necessary; also for Cruises, December to April, Flute, Clarinet, Solo Cornet, Trombone, and Drums, Bass to combine Trombone, Clarinet to combine E flat Alto Saxophone; must have flat pitch instruments. Apply, Messrs C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

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WANTED, Musicians known to me to please send addresses for Christmas and perm engagements. RUBY VERNI, Clarendon Hotel, Oxford.

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I, CLAUDE BLAKESLEY YEARSLEY, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Theatrical and Concert Artists, at Nos. 8-10, Charing Cross-road, W.C.2.

ALL OBJECTIONS, and the grounds therefore, must be submitted in writing to the Clerk of the Council, New County Hall, Westminster Bridge, S.E.1, within 14 days from the date of publication of this advertisement.

EMPLOYMENT AGENCY LICENCES.

I, VINCENT DAVIES, known as Vincent Davies, intend to apply to the London County Council for a licence to carry on an Employment Agency for Variety Artists at No. 37, Bury-street, St. James, S.W., to be known as the Vincent Davies Agency.

All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Westminster, within 14 days from the date of the publication of this advertisement.

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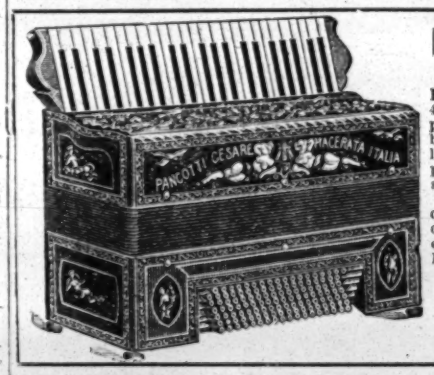

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION Weekly report. Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 40 (ladies 11, men 29). Amount of weekly pensioners £51 13s. 6d. Number of pensioners, 92. Amount of grants, loans, fares, &c., £16 10s.

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IN MEMORIAM.

HANSEN.—In loving remembrance of Laura Hansen, who died in Philadelphia, Nov. 25, 1914. Mother and Sister.

MITCHELL.—In affectionate remembrance of our old friend and colleague, Herbert Mitchell, who passed away on November 22, 1920.—Ernest Lepard, Thomas Osborn.

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IN THE SUBURBS.

"THERE AND BACK."
At the Elephant.

Musical Comedy Revue, in Eight Scenes; Written by Herbert Darnley; Music by H. Darnley; Produced at the Elephant and Castle Theatre on Monday, Nov. 20.

It is pleasing to record the success of Mr. Herbert Wellesley's bright revue production.

Mr. Herbert Darnley, who supplies the story (and, by the way, is a handsome and devil-may-care representative of the bold buccaneer, Captain Kidd) has certainly provided a romantic setting. The spectator is transported to many parts of the globe in search of the jewels stolen from Zena. It turns out at curtain fall that the idea of Captain Kidd really has been to get some pictures for cinema with plenty of local colour, bandits, pretty pirates, and charming girls. And, of course, the bold seaman wins all through his adventures.

On the musical side, a gem was the vocal scena of Miss Louie Beckman (Zena) and Mr. Clifford Morgan (Lieut. Seymour) with a pretty setting, in "The Sheik of Araby." Mr. Clifford Morgan is the possessor of a capital baritone voice, and in many items was heard to advantage; his acting, too, displayed versatility. Miss Louie Beckman brightly rendered "Peggy O'Neil," etc. Jack Fields did capital work as Billy the Bosun, and created plenty of laughter. Mr Herbert Darnley had two capital ditties; one a dame's song, and "Least Said Soonest Mended." The dancing of the There and Back Girls, the charming chorus of the "Six Little Pirates on the Sea," and the sensational speciality dances of Binda and Bryan in the Monte Carlo scene, were much enjoyed. Mr. Arthur Pullinger has supplied some pretty scenery,

"THE ARCADIANS."
At Brixton.

The Vesta Musical Comedy Co. are presenting the world-famous musical comedy, "The Arcadians," at the Brixton Theatre this week, and a large and enthusiastic audience gave this old favourite a great reception on Monday evening. All the familiar songs were sung, including "Always Merry and Bright," "Pipes of Pan," and "The Girl With a Bit of a Brogue." These were all encored by the house, which also appreciated to the utmost the haunting music, speciality dances, and the witty interludes.

Nell Trehearne is an ideal Sambra. She has personality and a sweet voice. Lulu Parsons makes a charming Eileen. The comedy rests largely with Wilfred Brooks (James Smith) and Chris Druce (Pete-Doody). Both pulled their weight, and as a rule laughter in the auditorium coincided with their appearance on the stage. Victor Thornton looked the part of Jack Meadows, and backed up the appearance by getting the best out of his songs with his capital baritone voice.

"A SOCIAL CONVENIENCE."
At Watford.

H. M. Harwood's comedy, "A Social Convenience," is the attraction at the Palace, Watford, this week. It is presented by Mr. Herbert Mansfield, who, as Dennis Lestrange, "the social convenience," scores a distinct success. Miss Jayne Grey creates a most pleasing impression as Mrs. Hannay. Mr. Norman R. Carron very capably undertakes the part of Nigel Bellamy. Mr. Matt Wilkinson as Mr. Protheroe gets all possible effect out of his part, and Mr. Julien Mitchell is well suited as Archibald Hannay, the unsuspecting husband. Miss Doris Sainsbury plays with a light and airy grace as Joyce Traill.

"AFGAR."
At Wimbledon.

"Afgar," C. B. Cochran's London Pavilion success, is emphatically a bright, brilliant show, combining as it does delightfully tuneful melodies, by that eminent composer, Cuvillier, much merry comedy, excellent dances, and costumes daring and dainty. Miss Madeleine Spicer was very charming as Zaydee, the favourite wife, while Miss Hilda Cross was a handsome Isilda, her singing being of the sweetest. Mr. George F. Burdett was debonair as Don Juan, and is possessed of a clear, resonant voice. Much praise must be awarded to Mr. Kevan Bernard as Concourli, who soon became popular with the audience, his dancing being of a very high order, and his humorous doings and sayings caused hearty laughter. Mr. Nat Lewis was an imposing Afgar, whose merry quips and mirthful jests were highly appreciated and enjoyed. Mr. Harry Wentworth as Houssain, chief of the abode of felicity, was distinctly amusing, while Mr. Denis Casey, Mr. G. Smyth-Beale, and Mr. F. Slaughter in smaller parts rendered good service. The wives of Afgar were beauteous to look upon, and were arrayed in very gorgeous attire. The whole show as produced by Mr. Edwin Henderson was entirely commendable, and the large audience on Monday evening undoubtedly voted it an evening's excellent entertainment.

GRAND GUIGNOL.
At Stratford.

Messrs. Arthur Gibbons and Martin Henry, by arrangement with Miss Jose G Levy, are presenting this week the Guignol plays at the Borough Theatre, Stratford. "The Medium" was the opening play and in this Miss Molly Veness displayed much dramatic power, whilst the parts of the artist and the doctor were capably sustained by Mr. Alfred Kennedy and Mr. Farmer Skein. The comedy, "What Did Her Husband Say?" gave Miss Billy Joyce as Her an excellent opportunity. Mr. John Harlow as Her Friend made the most of his part; Mr. George Percy was good as Her Husband. In the drama "The Kill," Mr. Farmer Skein as the sporting husband submitted a powerful piece of acting, and Miss Molly Veness shared honours with him as the injured wife. Mr. John Harlow scored as François.

In the farce "E. and O.E." Mr. Alfred Kennedy as Charles Crosby caused most of the laughter. Miss Constance Medwyn as Jane Macintosh was a prim and amusing mother-in-law; Miss Renee Rubins was hardly so satisfactory, but Mr. John Harlow was a quaint Henry Stone; whilst Mr. George Percy was very funny as James Smith. The last tit-bit was "Private Room No. 6," in which Miss Mollie Veness again won high opinions by her powerful acting in the part of Lea. Mr. Farmer Skein gave effective support as General Gregoroff. All the other characters were capably sustained.

THEATRE ROYAL, WINDSOR.

"Woman to Woman" is being presented here this week by Murray King and Clark's company. Miss Marcelle Roche cleverly enacts the part of Deloryse; Miss Cynthia Fane is a natural Mrs. Anson Pond; Mr. Henry Lonsdale's David is a first-class study; Miss Queenie Peskett does capital work as Little Davy; whilst Dr. Gavron is well impersonated by Ernest A. Duval. Miss Cicely M. Davies as Henriette, Miss Ruth Ormond as Miss Wilson, and Miss Keite Pyott as Mason all do excellently.

BRILLIANT PRODUCER.

Robert Atkins Feted by the First Nighters.

It is doubtful whether the Gallery First Nighters could have been more happy in their choice of a guest of honour than they were on Saturday evening last, when, at the Grafton Hotel, Tottenham Court-road, they entertained Mr. Robert Atkins, the actor and producer, at a complimentary supper. During the last few years, as all genuinely interested in the theatre in London know, Mr. Atkins has been distinguishing himself as an actor at the Old Vic, and still more distinguishing himself by the merit of his productions at that theatre.

As Mr. Atkins stated on Saturday night, the fact that he ever became associated with the theatre was due to a chance meeting with Mr. Fisher White, who suggested to him that the Old Vic was just the place for a man of his particular type. The result of that suggestion has been a long succession of splendid performances by Mr. Atkins himself, and a lengthy list of most admirable productions. As evidence of the merit of the Old Vic productions, it may be instanced that a certain critic, in the confidence of Ibsen and well acquainted with his intentions, has stated that "Peer Gynt" at the Surrey-side theatre came nearer perfection than any other production of the play throughout Europe.

The toast of the guest of the evening was proposed on Saturday by Mr. Arthur Were, the president of the club.

Mr. Atkins, in his reply, touched upon many topics, a National Theatre (with which he was not altogether sure he would wish to be connected), the dramatic literature of this country, present-day acting, the difficulties of carrying on under present conditions of a theatre like the Old Vic, and finished a most interesting and charming speech with a complimentary reference to the great enthusiasm and capacity for hard work of the members of the company under his control.

A musical programme of considerable excellence followed the supper, amongst the contributors to it being Mrs. Devonshire, Miss Bourne, Mr. George Blackwool, Mr. Ernest Taylor, Mr. Charles Elstree, and—a brilliant baritone—Mr. Ashmore Birch.

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"THE HAPPY ENDING."

At Eastbourne.

Comedy, by Ian Hay, Produced at the Devonshire Park Theatre, Eastbourne, on Monday, Nov. 20.

Denny Cradock ..... John Williams
Harold Bagby ..... Miles Malleson
Simmons ..... Gwladys Gaynor
Joan Cradock ..... Elizabeth Irving
Anthony Fenwick ..... Fred Kerr
Mildred Cradock ..... Ethel Irving
Molly Cradock ..... Adele Dickson
Laura Meakin ..... Jean Cadell
Dale Conway ..... Robert Loraine
Mr. Moon ..... Arthur Felton
Mrs. Moon ..... Drusilla Wills
Sir Thomas Mobberley ..... Frederic de Lara
Lady Mobberley ..... Elizabeth Rosalyn
Phyllis Harding ..... Mary Sinclair

A crowded, enthusiastic house evinced great interest in the new and delightfully pretty domestic play. Many curtains and loud calls for the author at the end proclaimed a success in which every member of the company shared. Mrs. Mildred Cradock, the proud mother of three beautiful children, is celebrating the twenty-first birthday of one Denis, and she again emphasises the memory of their noble, heroic father, who sacrificed his life to save a little child. His beautiful, unselfish life is held up to them as an ideal for their guidance. Next day a man named Dale Conway calls upon Mrs. Cradock, who is confronted by her mean, cowardly, despicable husband, who, devoid of all principle has lived for some years on his wits and by cheating and borrowing money from anyone willing to lend. He now proposes to live at his ease on his wife, as her guest. To this she objects, and finally he agrees to pose as a friend of the supposed dear father and be a constant visitor to the house. His influence on the family is all for evil, and he even proposes to take his own son, Denis, to Paris and introduce him to gay life there. However, under the influence of the noble woman and her devoted children he gradually reforms, and in earnest repentance proposes that he shall again marry his wife in his new name. This she finally refuses, and the husband, softened in character, sees that his presence can only hamper his family, and decides to go abroad; but while attending a regatta previous to his departure a child falls in the water. The husband jumps to the rescue, but in saving the child he is himself fatally injured. The ideal of the mother has been realised. Her children retain the proud memory of their father, and thus comes the happy ending.

Mr. Robert Loraine as Dale Conway, the handsome, plausible "rotter" of a husband, did very fine work, firstly as the villain, and later as the loving father. Distinction and strength marked the impersonation. Miss Ethel Irving as the noble and charming wife, Mrs. Cradock, played a difficult part with the emotion which made the character stand out as womanly and appealing. Mr. Fred Kerr gave a beautifully artistic account of the part of Sir Anthony Fenwick, the friendly uncle. Miss Jean Cadell gave a very clever and vivid picture of the stern and self-assertive Laura Meakin. Miss Elizabeth Irving and Miss Joan Clarkson were dainty, graceful, and eminently pleasing as Joan and Phyllis, and Miss Adele Dixon was a refreshing, girlish Molly. Mr. John Williams and Mr. Miles Malleson, as the youthful friends, were both excellent, and smaller parts were well filled.

"A WOMAN OF NO IMPORTANCE."

A Comedy, by Oscar Wilde, Revived at the Repertory Theatre, Nottingham, by the Repertory Company, on Monday, Nov. 20.

A large audience enjoyed the revival of this typical Wilde play on Monday night. The audience obviously enjoyed the many epigrams which sparkle and scintillate in the dialogue. The Repertory Company are to be congratulated on their interpretation of the play. They caught the right atmosphere, and made human beings of Wilde's clever conversationists.

Miss Viola Compton gave the fullest expression to the emotions which swayed the harassed and unhappy Mrs. Arbuthnot, her performance being earnest and sincere, and in the scenes with Lord Illingworth she showed high dramatic ability and impressiveness. The cool assurance and callous nature of Lord Illingworth was aptly portrayed by Mr. H. Worral Thompson. The self-assertive and cynical Lady Caroline Pontefract was capitally drawn by Miss Dorothy Drury, and the unassuming, effeminate Lord Pontefract found a capable exponent in Mr. Frank Follows. The puritanical Hester Worsley was delightfully played by Miss Doreen Burton, her reading of the part being natural at all points. Miss Lilian Mason invested the rôle of Lady Hunstanton with real charm and pleasant comedy, and Mr. F. W. Cavanagh supplied a fine study of the impulsive and affectionate Gerald Arbuthnot. The artificial Mrs. Allonby had an admirable interpreter in Miss Vera Crichton. Miss Vera Westmorland, who is a recruit to the company, submitted an engaging embodiment of the sweet and simple Lady Stutfield. Mr. Fred Eustace was seen to marked advantage as the alert and active Mr. Kelvil, M.P., while the unctuous humour of Archdeacon Daubeny was brought out by Mr. Henry Crocker in his usual diverting style. Miss Ida Harrison (Alice) and Mr. Fred Parker (Francis) played their small parts acceptably.

Censor or No Censor.

Bath Playgoers propose holding a debate on the question of whether a censor of plays in these days is desirable.. Dr. Whitby (the President) will submit that such an official is no longer necessary, and Dr. Curd, the Chairman of the Bath Operatic Society, has given notice that he will strongly support the view that a censor should be retained in the Lord Chamberlain's Office.

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THE ACTOR'S CLUB.

Opening by Mr. Cyril Maude

Under the happiest auspices the new premises of the Actors' Club were officially opened by Mr. Cyril Maude, the president.

The new club-house is situated at Charing Cross-road, almost facing the Palace Theatre. The whole place has been handsomely redecorated, and looks bright and inviting. The club occupies three floors, the first being used for the concert hall, while the other floors are devoted to reading-room, card-room, silence-room, refreshment-room, secretary's office, &c.

The club has no billiard table, but has a ping-pong set, which is a great success.

The guests on Sunday were received by Mr. J. Brandon Thomas, the vice-president, and by the Chairman of Committee, and among those present were Mrs. Brandon Thomas, Miss Eva Moore, Mr. F. J. Nettlefold, Mr. Thornley Dodge, and other well-known people.

Standing on the staircase, Mr. Maude made a most delightful speech, beginning: "'I come to bury Cæsar, not to praise him'; or perhaps I ought to say, 'It is a far, far finer thing,' et cetera." (Laughter.) He was terrified when the chairman started to announce him, because he remembered when out in New Zealand, where he was received by mayors and corporations—carefully arranged by his manager in advance—one civic dignitary announced him as Cecil Maude. (Laughter.) Mr. Maude read a letter from Miss Gladys Cooper, the lady president, regretting her inability to attend, and also read messages—all sympathetic and encouraging—from Miss Mary Moore, Mr. Gerald Du Maurier, Mr. Charles Hawtrey, Mr. Allan Aynesworth, Mr. Dennis Eadie, Mr. George Grossmith, and Sir Squire Bancroft, who had promised to go to lunch. Another message at which they would be pleased came from the Green Room Club, with every good wish for the success of the Actors' Club.

Mr. Maude thanked all present on behalf of Miss Gladys Cooper and himself. He had had one or two honours done him in his professional life. One was that of being made president of the Actors' Orphanage, which he was proud to hold for some years, and another was being made president of the Theatrical Managers' Association. But nothing, naturally, could compare with the pleasure of being made president of the Actors' Club. It was really a great moment in his life. The club was a grand thing for the profession. Instead of going into dreary shops or cafés, they would be able to get well served at the club for the marvellous price of 1s. 7d. Mr. Maude gave a résumé of the beginnings of the club in Lisle-street, where his godson, Mr. J. Brandon Thomas, asked him to become president. The club had several "moves," and at length were enabled, by the generosity of a gentleman, to get their present really magnificent place. He referred to Mr. F. J. Nettlefold. (Cheers and musical honours.) The place was just what they wanted—not too swagger, but just grand enough—clean, delightful, beautiful in every way. The club breathed the atmosphere of good comradeship and good manners, and members would be able to take a pride in it. The cost of membership was 1s. a week for town members and 30s. a year for country members, and the latter would be sure of finding a home on their return from touring.

A hearty vote of thanks was accorded to Mr. Maude and to Mr. Nettlefold, who said the thanks of the club were due more to the hard-working directors and committee than to him.

An excellent progamme of music, arranged by Miss Georgia Drayson, was contributed to by Mr. Harold Wilde, a cultivated tenor; Jack Rickard and Miss Stevens, in comedy duets; Miss Eva Hudson Brown in soprano solos, and Mr. Norman Long in song and story.

A FORTHCOMING CONCERT.

There will be a big concert at the Steinway Hall on Dec. 5, organised by the Newman Orchestral and Concert Agency. The list of artists includes Miss Olive Groves (soprano), Miss Eva Scott-Thompson (mezzo-contralto), Miss Gladys Harris (contralto), Mr. Walter Lemprière (violinist), Miss Hildegard Arnold ('cellist), Miss Sybil de Frece (pianist), Mr. Harry Relph (tenor), and Mr. Alan McNicholl (baritone). Miss Olive Groves is the soprano who excited so much favourable comment at the recent R.A.M. Centenary, whilst Miss Gladys Harris comes forward with the recommendation of no less an authority than Mme. Clara Butt.

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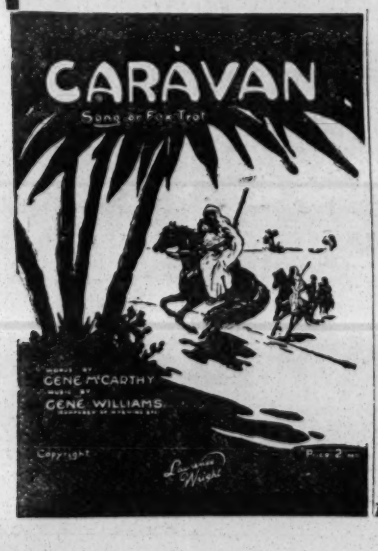

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

ANTON TSCHAIKOV.

Anton Tschaikov, the wonderful violinist, and director of the Symphony Orchestra at the Scala, Leeds, was born at Tiflis, in the year 1890. At the age of eight, the love

for the violin asserted itself so persistently that his father (who himself was a musician of great reputation) commenced a course of instruction.

After a few years of hard study he entered the "Conservatoire of Music" at Warsaw, receiving later that institution's diploma. He then journeyed to Berlin, where his studies were continued under the celebrated Dr. Joachim.

When he was thirteen years old the family came to London, where he was trained under Professor Wilhelmi, and at the Guildhall School of Music, by Kalman Roney. At the same time Tschaikov played as first violin with the Queen's Hall orchestra, under Sir Henry Wood. He finally became the conductor of an orchestra of his own.

When nineteen years of age he visited our overseas dominions, and on his return to England opened up with his quintette at the Scala Theatre, Birmingham.

War broke out, and Tschaikov offered his services, only to be turned down owing to his health and stature, but after two further attempts the little violinist was accepted as a private in the Royal Fusiliers, and drafted overseas to Egypt; he rapidly gained promotion, eventually attaining the rank of captain.

He went to the Palestine Front, where, after twelve months' service, he was sent down with malaria. During his convalescence Tschaikov had plenty of opportunity to give full play to his musical tastes, and in a short time his concerts were much talked about, and this led to his being approached with a view to establishing a College of Music under the patronage of General Allenby and Sir Reginald Wingate, the High Commissioner of Egypt.

Tschaikov's concerts resulted in his getting the sum of £2,500 towards the establishment of this College of Music, to which he was appointed director. The post was held for two years after the armistice, and then he came to England.

Mr. Sol. Levy, his old employer, on hearing of his return, made him a tempting offer to rejoin the firm, to which Tschaikov agreed, following the necessary rest, and the proprietors of the Leeds "Scala" are now able to boast that the theatre possesses one of the world's finest violinists as its musical director.

ÆOLIAN HALL.

Concert Direction Philip Ashbrooke announced a typically English concert for Saturday, the Cecilian Glee Society and the Cleveland Harmonic Male Voice Choir with their big record of prizes. These are the type of choirs for which the North is famous, but whether the unfamiliar hall or the effects of travelling accounted for it or not, there can be no gainsaying that the vocal work of the evening, excellent though it was in ensemble and atmosphere, never quite came up to expectations. The mixed choir lacked the volume and attack of the male-voice choir, but it was always possible to hear the inner parts—proof of good pracice—and Elgar's male voice part songs, "The Reveille," and "Feasting I Watch," made the first appeal to real enthusiasm, as did Stanford's "Blue Bird" and "Corydon Arise" by the Cecilians. Miss Gladys Moger was the vocal soloist, but the outstanding musical feature of the evening was the 'cello playing of Miss May Muckle, with her fine tone, technique, and easy musicianly style.

Mr. Gavin Kay, junr., was at the piano, and a lady unmentioned. The house was packed.

ANTON MAASKOFF'S RECITAL.

Mr. Anton Maaskoff's sense of style is so sure, his musicianship so refined and sensitive, that he can hold an audience breathless, even in a comparatively uninteresting work such as Senallié's Sonata in G minor, with which he opened the programme of his recital in Wigmore Hall on Friday. Later, he showed his mastery of all that appertains to the technical side of his art in Max Bruch's G minor Concerto—the Adagio of which displayed a tone of splendid velvety quality and great range of expressiveness—and still more clearly, in a brilliant performance of the Preludium and Gavotte from Bach's E minor Sonata. Particularly in the Bach, the authority, the fire and boldness, yet perfect restraint of his playing, roused his audience to enthusiasm. Mr. Percival Garratt assisted ably at the piano.

"Oft in the Twilight."

"Oft in the Twilight," by Mr. Dudley Beresford and Mr. Arthur F. Tate, and published by Cary and Co., Mortimer-street, is, we hear, in much demand, and will be in many of this season's pantomimes.

CONCERTS OF THE WEEK.

MIDDLESEX HOSPITAL FUND.

Concert at Queen's Hall.

Mr. R. H. Gillespie presided at a concert organised in aid of the Middlesex Hospital Cancer Fund, held at the Queen's Hall on Friday evening. A splendid programme was carried through by a host of well-known artists who had volunteered their services for a deserving cause. Mr. George Robey contributed his quota. His latest song success, "Safety First," and subsequently his efforts as a violinist fairly convulsed the house. Mr. Laddie Cliff dropped in from the Co-optimists and amused the audience with his coon songs and quaint dancing. Miss Ella Shields, the immaculate, provided two numbers with her customary charm, including the ever-popular "Burlington Bertie." Miss Ella Retford evoked prolonged applause with her breezy items, whilst the inimitable Grock and Partner delighted the house with their clever musical turn. There was Harry Champion, with his quick-fire patter and songs; some graceful and talented dancing on the part of Miss Carlotta Mossetti and her partner, and Miss Violet Ludlow. It was left to the latter artist to provide the dramatic note of the evening. She rendered Elgar's "Land of Hope and Glory" with magnificent effect, to the accompaniment of the Queen's Hall organ. The whole audience rose and joined in the refrain. The following artists also gave their very able services:—Mr. Harry Dearth, Mr. Arthur Lewis, Mr. Austin Layton, Miss Jeane Paule and Mr. Robert Antony, Mr. Russell Carr, Mr. Harry Atkinson, Mr. Wilson Hallett, Mr. Albert Whelan, The Apollo Glee Singers, Mr. Archie Cornwall, Mr. Shaun Desmond, The Royal Bartle Quartette, Miss Dixie Wood, and Miss Mabel Dawkins.

MISS AGNES PLATT'S PUPILS.

A successful recital was given at the Marylebone Music Studios on Friday afternoon, considerable dramatic skill being shown by the students. In Granville's pathetic little sketch of Cockney life, "'Enery Brown," Miss Marjorie Foy gave a really fine embodiment of the flower girl, Liza Jane, Miss Enid Keele being a good foil as her pretty and plaintive little rival, Amelia Amaryida. In the tragic musical monologue, "Bergliot," Miss Marjorie Foy was successful in her expression of poignant tragedy. Miss Violet Theobald's pianoforte playing was marked by excellence of execution in Greig's difficult music. Miss Enid Keele proved herself a versatile artist in Stephen Leacock's humorous sketch, "With the Photographer," and Browning's weird poem, "The Laboratory," for which she gained an enthusiastic recall.

Miss Gladys Lawrence recited three short pieces, of which "Home-They Brought Her Warrior Dead," was the most effective, and also giving a very fine rendering of the Potion scene in "Romeo and Juliet," and took part with Miss Mary Hamilton in "A Castle in Spain," an amusing skit by Leopold Montague. Miss Hamilton displayed a rich vein of humour in her rendering of "Wee McGregor"; and Miss Kathleen Vincent gave evidence of good technique and expression in her piano solos.

STEINWAY HALL.

The workshops founded by Lord Roberts in sympathy with the disabled warrior need no recommendation, although they are sometimes, inadvertently, overlooked. Mr. Martyn van-Lennep not only remembers the work of these workshops, but, in his concerts aiding their cause, introduces new music and new artists. Amongst these may be mentioned Miss May Rawlinson, a dramatic mezzo-soprano, who had reason to be well pleased with her reception; her best number was "Nobil Signor," by Meyerbeer.

Violin solos by Miss Elsie Bernard, the polacca from "Mignon" by Miss Marjorie van-Lennep, songs at the piano by Miss Margaret Evenden, and songs by Mr. Stanley Overbury, together with orchestral numbers, completed the programme, which, it is hoped, benefited the funds of the Lord Roberts Memorial Fund.

ÆOLIAN HALL.

Mr. Gerald Cooper's series of concerts become more interesting in some respects, and improve in the standard of attainment in performance as they proceed. On Saturday evening the artists were Dorothy Helmrich, vocalist; Gena Milne, 'cello; Gabrielle Methot, piano; accompanists, Janet Milne and Gerald Cooper. They thoroughly held the keenly musical interest, and the next programme, on the 23rd, bids fair to be an event of quite unusual interest, with Mr. Arthur Bliss conducting a first-rate band of musicians.

KREISLER AT BRIGHTON.

The historic Dome was full of enthusiasts on Thursday last, when the great Kreisler, that master of the violin, made his only appearance in the provinces at Brighton. He wishes to be spoken of as a "fiddler," and explained he had no reason to be ashamed of such a description. The word figures in every dictionary, and is of Anglo-Saxon origin. He had an enthusiastic reception, and was recalled again and again. Few have ever done such justice to the famous Kreutzer Sonata (Beethoven) or to Bach's suite in E major. The applause was uproarious, and he followed on with Mozart's Rondo in G major, Brahms' waltz in A major, a lovely Indian "Lament," and "Lotus Land," by Cyril Scott, Chausan Arabe, and Danse Oriental—exquisite bits of harmony, and to these he added yet two more selections, as the audience simply would not let him go. Mr. Charles Keith was the accompanist.

LEAGUE OF BRITISH ARTISTS.

The best of the singers at the L.B.A. Concert at Steinway Hall was Miss Mary Dunmore. She is a mezzo-soprano with a voice of charming quality; her diction is excellent, and she has a pleasing manner. Mr. Charles Grimshaw has a musical tenor. He sings with taste, but with a lack of ease on high tones. Mr. Charles Swain's big bass-baritone has possibilities not yet realised. His "production" is altogether too far back at present. The same fault marred Miss Billy Edlin's singing. Miss Edlin, too, should be encouraged to study, for her contralto is decidedly good. Miss Désirée Crezaz used a very pretty light soprano easily and gracefully, but Miss Dorice Spooner, whose voice belongs to the same type, was evidently too inexperienced and nervous to be able to do herself justice. Mr. Harry S. Halliwell deserved credit for his rendering of "The Blind Ploughman," but his deep bass is rather colourless. Miss Enid Finlayson, apparently, is quite untrained, but sings with feeling, and her voice is promising. Mr. James Jarrett, who recited, can tell a dramatic story in such a way as to hold an audience. His gesture would be more effective if he were more sparing of it.

Others who appeared were Miss Viola Dore, Miss Lola Kay, singers, and Mr. Kim Poaecck, violinist. The accompanists were Miss Violet Abbott, Miss Dorothy Wetherall, and Mr. Arthur Turpin.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

I am delighted to see that my friend Arnold Bax has scored such a success with his "one-man" show at the Queen's Hall the other night. It is always somewhat of an unknown quantity for a composer to attempt a concert of his own works. But Arnold Bax seems to have carefully discriminated in the choice of the works which he presented. It means a great triumph for the young school of British composers, and also must spell a triumph for the initiative of Bax's enterprising publishers to take such a very practical interest in his works.

After Ireland and Italy it really seems as though the Old Country is feeling the effect of some subterranean movement which is taking place in musical art, and is beginning to shake itself and wake itself up to the fact that genius is at hand in our midst. If only some of our lighter composers could shake themselves, too, and bring a new school into being. I feel certain that, guaranteed sufficient support in the proper quarter by the proper people, the audiences of to-day are ripe and ready for something as good as can be given them. A good piece of light music done well by a first-class artist in a light show will "go" far better than froth.

Lack of Humour.

I have had recent experience of this, and can speak with a certain amount of authority on the question. Another point is that most of our lighter composers seem to have lost that sense of comedy in the actual music itself. They seem to rely far too much on the words for a touch of humour instead of applying themselves to the comic in music. There is still plenty of scope left in this department; it merely wants a little careful thought, invention, and application. I had to do it once, and judging by results was fairly successful with the experiment.

Calve's Life.

Calve has just issued "My Life." It should prove interesting and arresting reading. It appears to be studiously human in its reminiscences of some poignant moments in her great career. She writes of a great sorrow she experienced which almost drove her to despair in Venice on one occasion. She ultimately saved herself by instinctively bursting into song and receiving the eternal thanks of a young couple in a gondola, who, apparently, could not quite make up their minds. It is more than curious with musicians in particular, how these dramatic moments arrive, to turn, sometimes, what is the whole course of lives. The sound of the sea, a whispered word, a strange meeting, a distant look, will often effect what no amount of effort or straining after effect will produce.

Dr. Terry.

I was glad to see that Dr. Terry, of the Westminster Cathedral, was knighted the other day. It is good to know that recognition in the musical profession is possible in each branch of the said profession. Sir H. Terry has done more than a deal of valuable work in the research line, and has rescued from comparative oblivion a number of musical gems. His book of sea chanties is particularly valuable, and should be wider known than it is. Those chanties were the soul of our mariners at one time in the history of our country, when our "England, ringed round with the sea," was holding her own against the enemies of those stirring times.

Singing Shylock.

"The Merchant of Venice" as an opera has been ultimately produced at the Duke of York's Theatre. The composer is young Adrian Beecham, the talented son of Sir Thomas and Lady Beecham. It has been produced under the most auspicious circumstances before a most distinguished audience. It has had the most ideal surroundings and theatrical mounting possible. It only remains for time—and the public—to endorse its failure or success. I, personally, was enabled to have a very intimate knowledge of the score very shortly after it was composed. It was written under ideal circumstances, and was composed "straight off," and devised as an orchestral score. I had the pleasure of having a hand in the reduction for the vocal and pianoforte score, and can therefore write as though I knew something about the music.

Young Beecham.

Young Beecham, apart from his inherited ability, is a most fortunate young musician. Apart from his own ability, he is a real "slogger" with his instruments, and nothing will deter him from getting the most out of them to the utmost of their capabilities and compass. But what he really wants to get to the top of the tree, is to come among us, live and move amongst musicians, both creative and practical, and to get into the real atmosphere of music whilst retaining his dreams. The age we live in is a very rapid one in development and understanding. More particularly does this apply to music, because there are far more people very much alive to music and musical understanding to-day than ever there were in the history of things in general. People are more musical, and have a more musical spirit, instinct, and intuition, especially in this country, than ever they had.

Improved England.

They are more discriminating and alive in their musical education than ever they were before. Tunes may come and tunes may go, but some go on for ever. After all, we must come to the conclusion that necessity is the mother of invention; and after having written that our young friend is fortunate in some things, he may be termed unfortunate in others. But in spite of all, talent will out, even though it may not result in genius for the moment. Enthusiasm is the father to achievement. Practical experience is the mother to success. It is a long and weary road that leads from the hills to the sea, and a difficult and arduous dawn that arises from the night of plodding. Self-analysis, as far as musical invention is concerned, is about the most difficult of all self-analyses.

C.A.A. AT HOME.

The programme at last Sunday's C.A.A. At Home (arranged by Miss Josephine Lamb and Mr. Sivori Levey) was marked by the large number of useful vocalists who appeared. On the whole their material was good into the bargain, a remark which particularly applies to Messrs. Arthur Strong and Sydney Creasy, "the long and short of it," whose duets—mostly in humorous vein—secured them a hearty welcome. That difficult song, "The Enchantress," seemed child's play to a contralto with a large compass like Miss Kate Bower. Miss Irene Digby, a dramatic soprano, gave a particularly effective rendering of one of the arias allotted to Santuzza in "Cavalleria Rusticana." A well-deserved encore took the form of Mr. David Wolseley's ballad, "Wishes," in which Miss Digby had the advantage of the composer's accompaniment. The remaining vocalists included Miss Maud Woodruff, Miss Viola Doré, Miss Ida Parsons (who was encored), Miss Eva Scott-Thompson, an artistic mezzo, who sang Edward German's "Have You News of My Boy Jack?"; Miss F. Blair-Street, Miss Lily Clare, and two capable baritones, Mr. Gilbert Connor and Mr. David Gardner. The vocal efforts of Miss Ida Walton and Mr. Rubert Harvey took the form of folk songs, a style of singing which suited them to perfection.

Mr. Richard Arthur can always be relied upon for some good comedy numbers at the piano. He had to give three on Sunday before he was allowed depart. Genial Mr. Charles Harris was another scorer; his humorous anecdotes and a couple of topical songs gaining him a hearty reception. Other successful entertainers included Messrs. A. E. Nickolds and Albert Howe in their clever olla-podrida of songs, banjo solos, and humour; Mr. Claude Chandler, with some neat character-sketches; Mr. Anthony Rendle; and Miss Mabel Adeane, a vivacious comedienne with some capital songs and stories. The instrumental duets of Miss Nora Freeley and Miss Nan Calnan, and the recitations by Miss Kathleen Lever were also much enjoyed.

The chairman of the evening was Doctor John Eyre, the Association's honorary bacteriologist.

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A STUDENTS' RECITAL.

A pleasant feature of the recital given by pupils of Miss Lilian Goodfellow and Miss Isobel Derry at Steinway Hall on Saturday night was the sense of enjoyment shown by the young performers. One felt sure that Gwennie Forster's and Norman Tucker's pianoforte practice had cost no tears; nor had the learning of little Peggy Hughes' recitation. Her "stage" laughter was as spontaneous as if she had been playing a nursery game.

Others who took part were Gladys Yearron (the owner of a very pretty soprano voice), Margaret Arbuthnot, Madge Brown, Joan Roberts, Elsa Willé, Frank Britton (a promising pianist), Nancy Groom, Betty Wood, Harold Rendell, Kathleen Baldwin, Leona Elworthy, Frederick Yearron, Beryl Dobell, Dorothy Blunden, Millicent Quemby, Peggy Travers, Enid Elburn, Molly Kluht, and Thelma Hindson.

HAMPSTEAD CONSERVATOIRE.

The students of the above academy gave an altogether pleasant hour's programme of piano and violin playing on Friday, varied with recitation and song. Of the pianists, all were young, but a little Japanese lady, Kijo Tsumara, played in an entertaining, pleasing manner, with nice ideas of the meaning of the score, and Miss Phyllis Elsaesser is obviously a pupil to be proud of. Her teacher, Miss F. Graeff, must have been well pleased with her pupil's success. The reciters, Miss Dorothy King and Miss Beatrice Haines, have obvious sincerity in their favour, and the vocalist, Miss Dora Marchi, selected well from Graham Peel's songs. Miss Dorothy Tucker played solos, too, as capably as she accompanied.

POSITIVE SONG SUCCESSES

(To be RELEASED FOR PANTOMIME.)

SINGING
(Song Fox-Trot)
y JACK HYLTON and CON WEST.

APRIL SHOWERS
(Ballad Fox-Trot)
By LOUIS SILVERS.

TELL HER AT TWILIGHT
(Song Fox-Trot)
By WALTER DONALDSON.

DEAR LOVE MY LOVE
(Waltz and Waltz Song)
By RUDOLF FRIML.

ALSO—
"FLOATIN' DOWN TO COTTON TOWN." Song One-Step.
"WHEN BUDDHA SMILES." Oriental Song Fox-Trot.
"EVERYBODY'S LIST'NING IN." Wireless Song Fox-Trot.
"PRETTY LITTLE CINDERELLA." Waltz-Song.
"MARION." Song Fox-Trot. "HAWAIIAN EYES." Waltz-Song.
Also the famous "BULLFROG PATROL," as sung by the DUNCAN SISTERS.
And many others to suit any situation.

Any information re these hits can be obtained from
CHAPPELL & CO., LTD 52, Maddox Street, London, W.1.
(Sole Agents: HARMS INCORPORATED, NEW YORK). Telephone: MAYFAIR 3940.

SONGS AND SINGERS.

Francis and Day's.

At the Variety Ball on Thursday the titles of the numbers played included "Say It With Music," "Peggy O'Neil," "Stumbling," "If Winter Comes (Springtime Will Soon Be Here)," "Dapper Dan," "Not at Home to Anybody," "Wherever You Are," and "Why Should I Cry Over You?"

At the Palace, Luton, where Southgate and Herrick are this week appearing, "I Love You Sunday" is being received with much applause.

At the Palmadium, at Palmer's Green, on the night of the 11th inst. (Armistice night), Jean Fraser, aged eleven, tied with her sister Betty, aged ten, for first prize in open competition in singing "Peggy O'Neil." A week's engagement and gold medals were given these clever little girls.

At the Empire, Cardiff, G. H. Elliott is making a big hit with John P. Long's "Mississippi Honeymoon." The number is shortly to be sung by both Daisy Wood and Rosie Lloyd.

Louie Beckman has introduced "Peggy O'Neil" into revue with complete success at the Elephant and Castle.

"Dapper Dan" and "Why Should I Cry Over You?" are at New Cross being sung by Norah Delaney with success.

Ernie Mayne, at the Victoria Palace, is the cause of much hearty laughter this week with "Our Little Garden Subbub."

Dick Henderson's success with "Wherever You Are" continues unabated, and this J. P. Long number is already being acclaimed as the chorus ballad of the year.

Lawrence Wright Music Co.

Miss Dorothy Elsey, of "Take All" revue, writes from the Hippodrome, Ellesmere Port, to report the enormous success of "Golden Dreamboat."

Fred Miller and Milly Deane, of Alf Ray's "Fun Shop" revue, which is appearing at the Tivoli, Hull, this week, have several new Lawrence Wright numbers in rehearsal, including "What Happens After the Ball," which they will also feature in "Dick Wittington" pantomime.

Miss Elsye Cubbin, of "It" Co., writes from Newcastle to announce the complete success of "I Want My Money."

The Sisters Dalton have arranged to feature "Caravan" in their forthcoming pantomime, which opens at Manchester.

William Revill, wiring from Stockton-on-Tees, tells us that Miss Rene Dawson is making a big hit with "Caravan," which she is using as a big spectacular number in "Gay Ostend."

Stanelli and Douglas, writing from Paris, tell us that "Caravan" has caught on over there.

Mr. Tony Wood, now appearing with "Thumbs Up," tells us that Lawrence Wright numbers are big successes with the show. Amongst others, they are featuring "Golden Dreamboat," "Sally," "Rainbow," and the big Oriental fox-trot song, "Caravan," which is a terrific hit everywhere.

From Northwich comes news of the success achieved by Moscardini with "Caravan," "Cuddle Closer," and other Lawrence Wright songs, whilst Reeves and Lennox feature "Give Me a Million Beautiful Girls" with marked success.

Leslie Lester, who is appearing at the Palace, Lincoln, this week with "Brighter Nights" company, is featuring "Beaver" with enormous success. He says this is one of the biggest numbers he has ever had.

Mr. Robt. Gill, of "Cheerful Days" Co., writing from the Empire, Ashton-under-Lyne, says that they have introduced "I'm Leaving on the Midnight Choo Choo" with great success. This number is sung by Miss Pattie St. Claire and Mr. Bud Richie.

At the Hippodrome, Ilford, this week Miss Rosie Lloyd is making a big hit with "Never Mind."

Gilbert and Chapman, who are this week at the Grand Theatre, Doncaster, continue to score everywhere with their repertoire of Lawrence Wright numbers.

From the Empire, Swansea, comes news of the success achieved by Miss Victoria Carmen with "Never Mind," "Caravan," and "The Night of the Ball."

"What Happens After the Ball" is proving a great success for Miss Daisy Dormer at the Hippodrome, Southend.

Keith, Prowse and Co., Ltd.

"I Ain't Nobody's Darling" seems to be one of the biggest successes of the day, and is being included in pantomime all over the country. Reports continue to be received from all parts:—Mr. Brighten, of the Grill Room Orchestra, Trocadero, speaks of the wonderful reception this number always gets; the "Ten Cowboy Syncopators" are giving a wonderful impetus to this number with their clever combination this week at Finsbury Park Empire. Miss Elsie Carlisle is making a real "hit" with it in Fred Karno's "1922." Jack Hylton and his Queen's Dance Orchestra have recorded this number, together with others of Keith, Prowse. Miss Norah Blaney and Miss Gwen Farrar have also recorded this number, together with their other big successes, "Second-hand Rose" and "My 'Cello-man." Mr. Robert Blackford, musical director of "Splinters, 1922," is so struck with "I Ain't Nobody's Darling," that he has introduced it into the act, and it is now being featured by Mr. Cottrell.

"Who Tied the Can on the Old Dog's Tail?" is another new Keith, Prowse number, which promises to be as big a success as "I Ain't Nobody's Darling." It has already been introduced into the Wylie-Tate pantomimes, and the "Ten Cowboy Syncopators" are eager to popularise it in their wonderful style.

"The Dear Little Garden I Love" continues to be featured with enormous success by the Versatile Three and Mr. Bert Errol.

"The Spring is in My Garden," Mr. H. M. Tennent's new song, is being sung with great success by Miss Carmen Hill and Miss Jane Croft.

Globe Music Co.

Harry Gardiner (the popular conductor of the Olympia, Shoreditch) is quite a Globe music enthusiast. He plays the phono-fiddle par excellence, and last week, accompanied by his orchestra, featured the great wireless fox-trot ballad, "I'm List'ning In, Dear," which was heartily encored each evening by the delighted audience. This week Mr. Gardiner is featuring the firm's new syncopated waltz number, "Palm Tree Isle," which is meeting with equal success. Maurice Scott (the manager of the Globe Music Co.) showed Mr. Gardiner a copy of the charming lullaby number, "Golden Curls," and he was so taken with the beautiful refrain that he has definitely decided to make a special feature of the number next week.

The band parts of the above three winners, which are now in print, are in great demand by pantomime managers, who are featuring the numbers in their forthcoming Christmas productions, and the Globe Music Co. are busy sending out same to all parts of the country. Principal boys should not fail to send for copies of "I'm List'ning In, Dear," and "Palm Tree Isle," and principal girls and fairy queens "Golden Curls."

Dix, Ltd.

The demand for Austin Egen's song, "Shanghai Bay," is a sure sign of its popularity. Many music-hall artists are working it.

"Nanna," by Lionel Rothery and Valentine Watson, is also proving a success. The sentiment of this song places it in the front ranks of the fox-trot ballads now so popular in this country.

"Hawaiian Maid," with its dreamy melody, is rapidly becoming an ideal picture number for pantomimes, &c.

Miss Bobbie Woodville, of the Royal Welsh Ladies, has written us how enormously successful these three numbers are proving.

Dix, Ltd., are handling some good ballads, suitable for concert artists, in "Your Name," "Leave Your Lovely Garden," "Pathway of Love," and the ever-popular "Cliffs of Homeland."

Dance bands who have not yet added the new one-step, "Ain't Got a Minute," by Jack West, to their repertoire, should call and hear it played over.

Peter Bernard.

Laura Guerite is scoring nightly at the Holborn Empire with "Ask My Mamma." Clarke and Ritchie, at the Palace, Hammersmith, are making a hit with "Derby Day."

Tucker reports that "Blessings" is one of the best songs he has ever sung. Lily Lena, at the Olympia, Shoreditch, is having much success with "Say It With Kisses," whilst Esta Stella is encored nightly with "Mississippi Dream."

The Versatile Three are working "Was Friday a Man or a Woman?" and this is proving a big hit for them. The O'Gorman Bros. are using "All the Ugly Women Say Hello to Me," and the Royal Southern Singers are singing "Derby Day," "Save a Little Sunshine," and "Blessings." Herbert Lee, at the Empire, South Shields, reports that "Was Friday a Woman or a Man?" is going big for him.

St. Giles Publishing Co.

An eleventh hour fox-trot song of surpasing excellence is "In Old Madrid," by John P. Harrington and Howard Flynn, which Alex. Yantian's famous orchestra is nightly playing, to repeated encores, and Elsie Haynson (of Howard Flynn and Elsie Haynson) is singing at the Metropolitan, with transcendent success. This is an ideal "production" number for pantomime.

Ernie Mayne is at the Victoria Palace this week, and pantomime comedians, either of the Dame or Baron variety, may be recommended to hear him in his latest great winner, "Wireless on the Brain," by Harrington and Flynn, an ideal and up-to-date offering for this season's "annuals."

Russell and May made an enormous hit at the Hippodrome, Stockport, last week with Theo Morit and Gene Feist's beautiful ballad, "The Sun Kissed Your Hair and Made It Golden." Wee May is also featuring the big American success "Ducky," which she will sing in pantomime later.

George Parry, whose revue "Happy Go Lucky" is at the Palace, Reading, is making a splendid personal success with "If Rachael Vas Only Annie Laurie," which he will repeat at Bath, Smethwick, Eastbourne, Windsor, &c. Jack Barrett is featuring the same number in pantomime at Stockport, Wigan, Rochdale, Leeds, &c., and Mark Rivers is eminently successful with it at Pringle's Palace, Edinburgh.

Howard K. Maxwell, musical director of "Say When" revue, which was produced on Monday at the Hippodrome, Darwen, in a letter to the St. Giles Co., states that "I'm Thinking Of You" is one of the biggest featured numbers.

A. Hallerton-Shaw, whose fine bands are a feature at Gamage's and other important West-End houses, is daily playing "Wireless on the Brain," "If Rachael Vas Only Annie Laurie," and "Bells of Remembrance."

FOR NOTES
on
FELDMAN
NUMBERS
See page 28.

CONCERT PARTIES ON TOUR.

A LA MODE.—Nov. 20, Royal Kinema, Cleethorpes.
ARABIA.—Nov. 20, Palace, Pembroke Dock.
AUTO-SUJJESTORS.—Nov. 20, Pav., Ashford (Kent).
BOX OF VESTAS.—Nov. 20, Liverpool; 27, Liverpool.
CONCORD.—Nov. 20, Hitchin; 27, Knaresboro'.
CONFETTI.—Nov. 20, Pier, Eastbourne.
FANCY FAIR.—Nov. 20, D.P., Eastbourne.
FARCE.—Nov. 20, Clarence Pier, Southsea.
FASCINATORS, THE.—Nov. 20, Co-op. Hall, Loftus.
FRILLS AND FLOUNCES.—Nov. 20, New T., Barton-on-Humber.
LEADSWINGERS.—Nov. 20, Public Hall, Slough.
LIVE WIRES.—Nov. 20, Pal., Stowmarket; 27, Palace, Stamford.
NAP.—Nov. 20, Ellesmere Port.
NEW CADETS.—Nov. 20, Empire, Bedford.
ODDS AND ENDS.—Nov. 20, Pal., Warminster.
OPTIMISTS, THE.—Nov. 20, Anglesea Pal., Burton-on-Trent; 27, Co-operative Hall, Bingley.
PEACHES.—Nov. 27, Boro', Abergavenny.
POPPIES, THE.—Nov. 20, P.H., Cirencester.
PRO-RATAS.—Nov. 20, Frome.
QUAINTESQUES.—Nov. 20, Corn Exchange, Blandford.
QUIXOTES.—Nov. 20, Assembly Rooms, Chester; 27, Pav., Rusholme.
REBELS, THE.—Nov. 20, P.H., Altrincham.
ROGUES.—Nov. 20, Stafford; 27, Southport.
ROVERS, THE.—Nov. 20, Liverpool.
ROYAL ARCADIANS, THE.—Nov. 27, T.R., Bradford.
SEVEN NOBODIES.—Nov. 20, Futurist, Blackpool.
SNATCHES.—Nov. 20, Arcadia, Doncaster; 27, Grand, Abingdon.
SOCIETY SIX.—Nov. 20, Rothwell Hall, Gosforth.
SUMMITS.—Nov. 20, Rusholme Pav., Manchester.
SUPERB, THE.—Nov. 20, Spa, Bridlington.
WYLIE-TATE MINSTRELS.—Nov. 20, T.R., Bury.

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LONELY
("WHEN YOU'RE LONELY")
SONG-FOXTROT
by Lionel Rothery & Valentine Watson

NANNA
SONG-FOXTROT
by Lionel Rothery & Valentine Watson
(*Composers of "Moonlight on the Swannee River"*).

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3 PANTOMIME SONGS
PROVED HITS FOR THE SEASON.
"EVERY CLOUD HAS A SILVER LINING" Eric Faulkner.
A certain Success this Winter.
"THERE'S A GOLD MOON IN THE SKY" Arthur Meale.
This and the one above both have haunting refrains.
"I HEARD YOU GO BY" Daniel Wood.
The most successful song this season following close on "I PASSED BY YOUR WINDOW."
The great Success of Miss LILLIAN BURGISS and Miss ETHEL HOOK.
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And at Paris, New York, Toronto and Melbourne.

THE PLAY IN PICTURES

Miss Edna Reiss (2) claims to be the first singing Portia on the English stage and probably there is none to gainsay her. She is appearing in young Mr. Adrian Beecham's Opera at the Duke of York's Theatre. Miss Marie Lohr (3) seems to have the success of her life in "The Laughing Lady" at The Globe. Here, in Miss Mary Merral (1), Mr. Maurice Moscovitch (8) and Miss Mary Lincoln (9), "Devil Dick" at the Apollo is represented. Mr. Ernie Lotinga (7) had a popular success recorded in the "Era" last week with "House Full." Mr. Dennis Cowles (4) is daringly burlesquing Mr. Bonar Law in "Snap" at the Vaudeville. Beautiful Barbara Hoffe (5) supports Mr. Seymour Hicks in "Waiting for a Lady" at the Coliseum. M. Sharinsky (6) is Lopokova's partner at the London Coliseum.

THEATRICAL GOSSIP.

Princes Theatre at Auction—Charles B. Cochran's Future—Bourchier as a One-legged Comedian—Mrs. Kendal's Memories.

Princes to be Sold.

Princes comes under the hammer at the Auction Mart, Queen Victoria-street, E.C., at 3 o'clock on Wednesday, Nov. 29. Messrs. Marler and Marler will be the auctioneers. The theatre, which has a holding capacity of about 2,000 people, is freehold property, and the buyer will have vacant possession on completion of the deal.

It is understood that several generous bidders for Princes Theatre have declared they will not attend the sale by auction.

Wylie Sees a Difference.

Mr. Julian Wylie, who, but recently returned from New York, declares that the American public is much keener in its support of the theatre than the English public is. He has something of a grievance against English journalists, whom he declares to be of a disposition rather to make comic copy out of the theatre than to exploit it seriously as an art. He found the same thing in America, but he thinks that the British public is dominated by the journalists, and so is induced to treat the stage in a humorous and casual way. The American public addresses itself much more seriously to the theatre, which it consistently patronises; and forms its own opinion. It takes the exhortations of the newspapers much less seriously than English readers do, and even with amusement!

"Arlequin" at Last.

For upwards of a year we have been promised an immediate production of "Arlequin" in London. The option has passed through various hands. It is now said to have been definitely and finally secured by Mr. de Courville. We may see the play about Christmas. It is a magnificently spectacular production, but all the details, save the actors, will be imported from Paris.

Austin Brereton Dead.

We regret to record the death of Mr. Austin Brereton, a most distinguished and erudite writer about the stage and its history, for many years a busy journalist—a contributor particularly to our contemporary, "The Stage," from its beginning. Mr. Austin Brereton was an intimate friend of the Irving family, about whom he wrote much, especially an invaluable biography of Sir Henry Irving. He discoursed very charmingly about old London. His death will be widely deplored, for he was a pleasant and companionable creature. He may almost be said to have died in harness, for he was writing within a few days of his death, although he had long been a sufferer from illness, and had preferred the seclusion of his country cottage.

Following in Irving's Footsteps.

Mr. Bransby Williams brought to an end a wonderful season extending over two weeks at Brixton, on Saturday. There was a queue in the early afternoon, and hundreds were eventually turned away disappointed. Floral gifts that might have staggered a prima donna were showered upon the actor, including a huge basket from Streatham admirers. He proceeds to Oldham, Birkenhead, and Preston.

After a brief interlude in the music halls, Mr. Williams begins another tour, during which he will produce "The Lyons Mail," having purchased the Lyceum mise-en-scène. He will, of course, play Dubosc and Lesurgues making his first departure from Dickens drama. In March next he produces "Hamlet," at the Prince of Wales's Theatre, Birmingham. He is a little undecided as to his autumn engagements, having the alternatives of an English tour, a Canadian tour, and a tour of the American vaudeville theatres.

Arthur Carlton, Mayor.

At a meeting of Worcester City Council, Alderman Arthur Carlton was duly elected Mayor, his proposer and seconder remarking that they felt it quite unnecessary to make the long speeches customary on such occasions.

"Glamour."

You may see a new reading of Amurath to Amurath succeeds in the departure of "The Secret Agent" from the Ambassadors and the immediate arrival of "Glamour." "The Secret Agent" managed eleven performances.

More Smiths.

When "The Smiths of Surbiton" is produced by the Repertory Players at the New Theatre on Sunday, the cast of Mr. Keble Edward's play will include Mr. Harvey Adams, Miss Doris Lloyd, and Miss Joyce Kennedy.

"Bat's" Flight.

From the Golder's Green Hippodrome "The Bat" proceeds to Wimbledon and to the King's Theatre, Hammersmith.

"Smilin' Through."

There is a mistaken impression that "Smilin' Through," the play in which the popular American actress, Miss Jane Cowl, may appear here, is founded on the better-known film story, but this is not the case. "Smilin' Through" was written some years ago by a mysterious author, who is believed to have been Miss Cowl herself, and for many months it enjoyed extreme popularity in America. It is mostly in the way of sentimental comedy, but there is one tremendous scene, in which a bride is shot at the altar by a discarded lover. Her pale ghost appears in the last act to her disconsolate husband, who, year after year, visits the scene of the tragedy.

Once a Week Players Busy.

Miss Irene Hentschel and her colleagues have had to call a halt in respect of the Playgoers Theatre. Miss Hentschel is, in the meanwhile, so busy with Miss Lena Ashwell's Once a Week Players. Her repertory includes Lady Eastney in "Mrs. Dane's Defence"; Laura Murdock in "The Easiest Way"; Beatrice in "Passers-By"; the Prima Donna in "The Bathroom Door"; and Kitty in "The Marriage of Kitty."

"Treasure Island" at the Strand.

Having acquired the British dramatic rights of Robert Louis Stevenson's book, "Treasure Island," Mr. Arthur Bourchier has completed arrangements whereby he will present at the Strand Theatre on Saturday, December 23, an adaptation recently made by Mr. James Bernard Fagan, under whose supervision rehearsals have now begun. The stage version of Stevenson's monumental work is in four acts, and there are 34 speaking parts, including the parrot. Mr. Bourchier himself will appear as Long John Silver. On the advice of Sir Alexander Mackenzie, the incidental music is being arranged by Mr. Frederic Corder.

Dick Turpin Symphony.

Dick Turpin's adventures have inspired a pianoforte concerto by Mr. Arthur Bliss.

National Opera.

On Boxing Day the British National Opera Company will begin a short season at Covent Garden. This week the company is at Edinburgh.

"Pompadour."

Some time since the early arrival of "Pompadour" in London was announced here. Mr. James White is said to have secured the Viennese favourite, Fritzi Massary, to play again the part she created in Berlin.

Busy Management.

Mr. Tom Walls and Mr. Leslie Henson are said to be on the look out for yet one more West-End theatre.

Working 'Em Off in One.

On Sunday, Dec. 17, the members of the O.P. Club will entertain at dinner Mr George Grossmith, Mr. J. E. Malone, and the principal members of their "East of Suez," "Cabaret Girl," and "Cat and Canary" companies.

Actor or Playwright?

Whether the actor or the playwright should dominate the stage was discussed by Mr. Percy Allen at the Birmingham Repertory Playgoers' Society on Sunday. He agreed with Mr. John Drinkwater in favour of the dramatist. However, in a nutshell, his advice was: "Keep within your art and keep within your part."

Actors' Association.

During 1922, £3,382 14s. 4d. has been recovered by the agency of the Actors' Association. Death levy benefits have amounted to £1,099; the political fund to £134 10s. 7d. Since 1919 there has been spent to improve the profession £25,025; in benefits to members, £19,758. Any member of "The Luck of the Navy" company, Consett and Lye, in April, 1922, is invited to communicate with the secretary; also the wife of Mr. Gerald Henson, who died in Australia.

Patrick Collins, M.P.

One of the Liberal triumphs at the election was at Walsall, where, in a three-cornered fight, Councillor Pat Collins headed the poll, in spite of the fact that the Conservative candidate was Lady Cooper, wife of the late member, and that the Labour candidate had a strong following.

Mr. Collins, as a large employer of labour in Walsall, is well fitted to represent the workers of the district, and his long service on the Town Council has already proved his zeal for public service. It is a matter of the deepest satisfaction to all members of the Showmen's Guild throughout the country that their president should become a member of the House of Commons. We join with them in heartiest congratulations to Mr. Collins.

A Spanish Play.

At the Chelsea Art Theatre on Saturday night a satirical comedy, entitled "The Evil Doers of Good," by the Spanish dramatist, Jacinto Benevente, will be produced under the auspices of the Pax Robertson Salon. It will be preceded by a short explanatory lecture.

Managers Meet.

On Thursday, provincial and suburban managers of Moss' Empires, Ltd., were entertained at dinner by the directors of the Lunch Club, at Cranbourn-mansions. Then the party adjourned to the Variety Ball, at Covent Garden, but came up smiling for a business meeting next morning, when many suggestions for the betterment of the firm were discussed. Mr. R. H. Gillespie presided at the dinner.

M.P.s and Decrees.

In the course of the next few weeks a new play, of which the author is A. de Llana, will be produced at a West End theatre. The play deals with the political aspect of women in Parliament, and with divorce reform, and will be found to be strongly cast.

"Widow's Weeds."

"Widow's Weeds," a comedy by "Edgar Wilford," will be done by the Play Actors on Sunday evening, Dec. 10. In the cast are Miss Sybil Arundale, Miss Margaret Watson, Miss Claire Greet, Miss Margaret Carter, Miss Hilda Sims, Mr. J. Leslie Frith, Mr. Gerald Jerome, and Mr. Harold Scott. Mr. Milton Rosmer will produce.

Dramatic Students.

Two performances of Sir Arthur Pinero's fantastic farce, "The Amazons," are to be given next week, in the Duke's Hall, by the dramatic students of the Royal Academy of Music, under the direction of Mr. Acton Bond.

"Alice in Wonderland" has found a home at the Court Theatre.

"Mr. Wu." Goes Astray.

During the journey of "Mr. Wu" from the Artillery Theatre, Woolwich, to the Hippodrome, Newcastle-on-Tyne, the truck containing the scenery and "effects" went astray, and arrived at the Hippodrome at 4.30 on Monday—two hours before the first house was due. But the nerve-strained staff pulled itself together bravely and all went well.

Exit "Phi-Phi," Enter Cochran.

An eventual successor to "Phi-Phi" at the London Pavilion is under consideration. Meanwhile, Mr. Charles B. Cochran cables from America that he should be home about a fortnight hence. He has secured some extraordinarily interesting plays, one of which would prove a most suitable attraction for the Pavilion.

By the way, while the British Empire people are about it, what a wonderful manager Mr. Cochran would make for their amusement section. It would be a pretty fine idea if a really experienced entertainment manager were to take the thing in hand for them, on the basis of a percentage of takings for the benefit of the exhibition, with the whole of the eventual profits.

A Royal Favourite.

In a number of letters of the famous Mrs. Jordan, now offered for sale by Messrs. Dobell, there occurs one to Mrs. Hopner, wife of the painter, meant to patch up a quarrel between that lady and the actress's brother, and declaring that, "in any event, this unhappy misunderstanding shall not prevent a continuation of His Royal Highness's regard and attention to Mr. Hopner." "His Royal Highness" was, of course, the eventual "sailor king," to whom Mrs. Jordan's salary proved of such assistance in his needs, and who requited her devotion with shameful neglect.

Likewise Sarah Siddons.

Sarah Siddons writes from Bath to "Dear John"—supposed to be John Philip Kemble—inviting him to spend the Christmas with them, postponing the performance of "Coriolanus" until the opening of the New Year, etc. More modern actors and actresses include J. B. Buckstone, Sir Squire Bancroft, Wilson Barrett, Warren Farren, Sir Herbert Tree, Sir Charles Wyndham, Joseph Jefferson, and Mrs. Bernard Beere. In the list is also an interesting collection of thirty letters from John Poole, the author of "Paul Pry," twenty-two of them being addressed to Mr. Elliston, of the Theatre Royal, Drury Lane, and the remainder to Mr. Winston, of the Haymarket.

Portsmouth for Plays.

Portsmouth is to have yet one more first night on Monday, when "Ian Hay's" farcical comedy, entitled "Archibald's Adventure," will be produced by Mr. Arthur Wellesley. In the cast are Miss Nan Marriott Watson, Miss Esme Hubbard, Mr. Nigel Bruce, and Mr. Gordon Harker.

Our Beauty Competition.

There was a most interesting function at the London Hippodrome on Thursday morning in last week. Nearly a hundred of the competitors in our beauty competition attended at the invitation of Mr. Julian Wylie—with him were representatives of other managments—for an audition, conducted in due form.

Mr. R. H. Gillespie, the managing director of the Moss Empires, addressed the ladies, declaring that it gave him the utmost pleasure to assist the scheme formulated by the oldest theatrical newspaper—a journal which he had known, loved, and respected from his boyhood—to assist in securing Christmas employment for a group of young actresses, for, he pointed out, there was no desire to encourage fresh aspirants. The candidates must have had some definite stage experience. That all were most attractive and charming young ladies was, he said, obvious. It was the business of those present simply to consider them on that special merit, but there would be a later selection, based on extra capacity for song and dance.

Mr. Julian Wylie, on the part of his firm, with the assistance of members of the Hippodrome staff, then paraded and carefully considered the competitors, from whom a selection was made of upwards of fifty chorus girls, who will immediately receive an invitation to a special audition, when, he assured them, they would be more specifically put through their paces. It now remains for the selection of a particular beauty for "The Era" prize.

American Playwright Dead.

Mr. George Bronson Howard, the well-known American journalist and playwright, has been found dead in a gas-filled room in his apartment, telegraphs Reuter from Los Angeles. Mr. Howard's friends say that he had suffered from the effect of wounds received while serving in the British Army during the war. Mr. Bronson Howard, who was born on Jan. 7, 1884, was a prolific novelist, journalist, and playwright. His plays included "The Only Law" (revived as "The Double Cross"), "Snobs," "Springtime," "The Passing Show of 1912," "Broadway to Paris," "A Night in Subterranea," "The Red Light of Mars," and "Easy Money." For the film he wrote "The Spy," "Queen of the Sea," "Come Through," and "Sheltered Daughters."

Two Thousand Performances.

A message from Chicago reports the death of Mr. Frank Bacon, an American actor, who for the past five years had been playing the part of Lightnin' Bill Jones in "Lightnin'." Up to the time of his death he had acted this part 2,000 times. The play was partly written by himself, and its one-thousandth consecutive performance, celebrated on Dec. 31, 1920, marked a record in American theatrical history. Mr. Bacon was in his fifty-eighth year.

Mrs. Kendal Reminiscent.

There were not many theatrical celebrities at the dinner given to Mrs. Kendal at the O.P. Club on Sunday night, nor is this greatly to be regretted. It emphasises the tribute of the sheer, playgoing enthusiast. Not a little amusement was caused by the persistent references of the chairman, Dr. Owen Lankester, to the "Old Playgoers" Club. "What a pity," said a brother official, "that he cannot remember the name of his own club!" When the original Playgoers Club yielded a rib, there was much surmise as to the exact meaning of "O.P."

"Old Playgoers" has, at any rate, been repudiated from the very first. Some wise men thought it went back to the O.P. Riots!

Mrs. Kendal was in her most delightful mood. Those who have heard her intimate conversations will learn with regret that the most experienced, autocratic, outspoken dame has made up her mind to publish nothing in the way of reminiscences. Her life has been so very full and varied. The traditions of the Nottingham stage say that she was one of six Juliets with whom the ill-fated Walter Montgomery appeared on six nights of a week. Another was the beautiful Clara Denvil, who pined away as a sequel to a romantic attachment to a notorious young aristocrat of that time. Montgomery, himself tragically disillusioned on the morn of his marriage, blew out his brains.

By the way, is Mrs. Kendal quite correct in her declaration that the Savage Club was founded by her brother, Tom Robertson, Tom Hood, and Tom Archer? Old Savages are themselves a little vague about their origin. There is a book on the subject, but it is a poor thing.

Most interesting was Mrs. Kendal's avowal that in her childhood she sang "Champagne Charley" as a duet with Miss Kate Bishop in a Bristol pantomime.

An interesting contributor to the entertainment was Miss Helena Millars, daughter of Mr. Horace Marriott, so long the secretary of the Music Hall Benevolent Fund. The veteran actor, now in his "eighties," was there. A Dutch vocalist, Miss Woutrina de Bordes, an introduction of Mr. Carl Hentschell, has a beautiful voice, which must be heard here again—often.

A Century of Empire.

On Thursday night "The Smith Family" will reach its one-hundredth performance at the Empire Theatre. It has been altered, and vastly improved, since its first performance—by its authors, Mr. Stanley Logan and Mr. Philip Page, and its composer, Mr. Nat D. Ayer. New songs and scenes have been added for Mr. Harry Tate, Miss Ella Retford, Miss Connie Ediss, Miss Mabel Green, and Mr. Billy Caryll; and then there is the new English première danseuse, Miss Lena King, from whom we expect so much.

Actress Girl Guides.

A Company of Rangers (Senior Guides) has been formed in order that girls on the stage should be able to join the Guide Movement. The members find friends and interests among the Guides in every town they visit on tour. The company meets at the A.C.U. Headquarters, 28, Soho-square, on Wednesdays, from 3 to 5. There is practically no age limit.

New Pavilion for Amersham.

On Saturday the Pavilion, Station Parade, Amersham, opened its doors. One of the shops in the Parade near Amersham Station has been converted into a spacious concert hall, finely fitted, under the management of Messrs. Collins and Morris. An opening concert was arranged by the Newman Orchestral and Concert Agency, under the direction of Captain E. G. H. Fremantle. To this Miss Eva Scott Thompson, mezzo soprano; Mr. Harry Barratt, a fine vocalist; Miss Kathleen Bramall, monologues at the piano; Mr. Jock Walker, Scotch comedian; and the Philharmonic Trio (piano, Mr. W. R. Collins; violin, Mr. Arthur Whitehouse; and 'cello, Mr. Orlando Fagotti) contributed. Captain Fremantle is to provide talent from the Steinway Hall throughout the winter season. Evenings will be set aside for dancing and cinematograph entertainments.

Question of Agency.

A case of considerable interest was raised in an action brought by Mr. George Egbert and Egbert's Agency, Ltd., against Mr. Sidney W. Winter, the proprietor of the Royal Hippodromes at Eastbourne and Dover. The plaintiffs, for whom Mr. Holman Gregory, K.C., and Mr. Blanco White, instructed by Messrs. J. B. and G. S. Burton, appeared, as exclusive agents, claimed that Mr. Winter was not entitled to give a seven weeks' notice to determine the agency, plaintiffs having for over ten years acted as agents for Mr. Winter, in supplying nearly all the artists for performances at both theatres, though sometimes Mr. Winter did arrange some of the performances himself. The plaintiffs claimed that they ought to have had one year's notice before the agency could be determined, and they also claimed return of 2½ per cent. of the 10 per cent. commission which Mr. Winter had deducted from artists' salaries for a period of January to May, 1921, such commission amounting to about £67, and in addition to this the plaintiffs claimed, as above stated, one year's notice, equivalent to about £900, being the average commission received from artists during the time the agency was in force.

Action Dismissed.

Mr. Justice Rowlatt dismissed the action without calling on any of the defendant's witnesses. In his opinion, Mr. Winter was quite entitled to determine the agency, and no claim for damages could be entertained. A proprietor of a theatre was justified in giving notice to an agent terminating his services at any time in the same way as anybody who employed a solicitor, estate agent or auctioneer could at any time dispense with the services of such solicitor, etc., if he so desired to do.

His Lordship upheld Mr. Winter retaining the 2½ per cent. commission for his trouble in collecting the 10 per cent. commission payable by the artist to the agent, and the action was therefore dismissed with costs. Counsel for defendant were Mr. Thorne Drury, K.C., and Mr. Charles Doughty, instructed by Messrs. Powell, Burt and Lamaison.

"Immortal Hour."

Performances of "The Immortal Hour," of which there have now been nearly fifty, will be continued indefinitely at the Regent's Theatre. The Birmingham Repertory Theatre aims at providing entertainment for all sorts of people, not forgetting the children. "The Christmas Party," a play for the young of all ages, which has proved one of the most popular Christmas entertainments, is now coming to London. It will be produced for a series of matinées only at the Regent Theatre, commencing on Wednesday, Dec. 20.

When Winter Comes.

According to present arrangements Mr. Owen Nares will produce "If Winter Comes" at the St. James's Theatre on Jan. 29. The play made a great hit in critical Manchester last week.

Christmas is Coming, Too.

Thackery's play, "The Rose and the Ring," is to be done as a Christmas production at the Liverpool Repertory Theatre.

"Blue Bird."

Miss Nora Johnston, who will present "The Blue Bird" as the Christmas attraction at the Duke of York's Theatre, began rehearsing Macterlinck's masterpiece this week. The first performance will be given on the afternoon of Boxing Day, and thereafter twice daily. Mr. Ernest Hendrie will play his original rôle of the Dog. He is also producing the play for Miss Johnston, who will play Night. Mr. Norman Page repeats his creation of the Cat. The incidental and entr'acte music selected from Tschaikovski has been arranged by Mr. Whitaker Wilson.

Sutro Scintillations.

Some of the Laughing Lady's humour at the Globe:—

He had a public school education, and finds writing letters very difficult.

You will rarely find a really clever man—a man with an A1 brain—who's a fine bridge player.

You can't divorce your cake—and eat it.

Women are bored by merely good men, and made unhappy by merely clever ones.

Marriage is often a condition of brilliant misery, often one of happy dullness. Of the two the latter is preferable.

Through the length and breadth of this country there are women being bored by their husbands to such a degree of flattened pulp that one must go back to Chinese torture to find a parallel of suffering.

On her tombstone: "Age 25. Suddenly. Of an awfully good fellow."

At dinner I'm always placed between the dull wives of brilliant husbands.

He's a kind of mackintosh husband—warranted to keep you dry.

Mr. Sutro's comedy has been published by Messrs. Duckworth and Co., Henrietta-street, Strand, being another of their series of plays by Mr. Sutro.

Whirled to Manchester.

"Whirled Into Happiness" draws near its end at the Lyric Theatre. It will form the Christmas attraction at Princes Theatre, Manchester.

A Letter from Liverpool.

Our Liverpool correspondent writes: "A clever company is playing "The Lady of the Rose" at the Royal Court Theatre this week. Mr. Robert Courtneidge's Shakespearean prodigy, Mr. Henry Baynton, is at the Shakespeare Theatre, where he stays two weeks. At the Play House, Galsworthy and St. John Ervine supply the programme. Milton Hayes heads the company at the Moss' Empire. Miss Florence Smithson, Mr. Jack Pleasants, and Miss Florrie Ford are notable members of the company at Olympia. At the Hippodrome, Mr. Wilkie Bard is the bright particular star. There is a circus making a feature of "Rejected Remounts" at the Rotunda. At the Pavilion there is an amusing farce, "Sammy in Society."

Deficient Manager.

A revue proprietor with two names is reported by the Actors' Association as having been fined £5, with arrears and costs, making in all £14, by the Cheshire magistrates, under the National Health and Unemployment Acts. It was stated on behalf of the Ministry of Health that the man had given the authorities great trouble. In addition to failing to stamp the cards of employees, there were cases where wages had not been paid.

Lest We Forget!

Last week we celebrated Armistice Day. Shortly Herr Gruder Guntram, Director of the Vienna Volksoper, arrives in London to make arrangements for a season of the entertainment he controls.

Dining Grein.

Many distinguished persons have avowed their intention of attending the complimentary dinner to Mr. J. T. Grein at the Hotel Cecil on Sunday week. Mr. T. P. O'Connor will preside.

Members of the French, Belgian, Dutch, and Liberian Legations will be present. Mr. Israel Zangwill will propose "The Drama." Miss Sybil Thorndike will respond to this toast.

Pars From the Provinces.

Oscar Wilde's play, "A Woman of No Importance," has occupied the Nottingham Repertory Theatre Company, which lately played "Common Clay" with much success at New Brighton.

"Thank You, Phillips" is the attraction at Margate Hippodrome for this week.

Sir John Martin Harvey raised nearly £50 in aid of the Lord Roberts Memorial Workshop at a recent concert in Sheffield. This week he is at Princes Theatre, Bradford, proceeding to the Theatre Royal, Brighton.

Happy Returns to:—

Marie Loftus—Friday, Nov. 24.
Fred Grove—Saturday, Nov. 25.
Vesta Victoria—Sunday, Nov. 26.
Jesse Sparrow—Sunday, Nov. 26.
Louie Freear—Sunday, Nov. 26.
Horace Sheldon—Monday, Nov. 27.
Acton Bond—Monday, Nov. 27.
Frederick Day—Monday, Nov. 27.
Joe Elvin—Wednesday, Nov. 29.

PURELY PERSONAL.

Maisie Gay, just home from America, succeeds Miss Clarice Mayne in "Snap" at the Vaudeville. Miss Mayne is, of course, retained for the Hippodrome pantomime.

Stephanie Stephens, who is to play principal boy in the pantomime at the New Theatre, Cardiff, is a daughter of the well-known journalist familiarly known as "Pot" Stephens.

Teddie Gerrard is to have a song in Mr. Bobby Hale's production of "Biffy," at the Garrick Theatre, on Nov. 28.

Percy Burton has secured the English rights of a much-talked-of French play, "L'Insoumise," but it will be months before he can deal with it here.

A. A. Milnes's whimsical comedy, "The Dover Road," reached its 200th performance at the Haymarket Theatre on Tuesday.

St. John Ervine's play, "The Ship," will be produced to-morrow night at the Liverpool Repertory Theatre, with a cast including Mr. Herbert Lomas, Mr. Alfred Gray, Miss Aida Genoure, and Miss Sibell Archdale.

W. J. Locke, according to the Paris correspondent of the "Sunday Times," has a charming villa on the Croisette, some little distance beyond the Carlton, which he rents from a Russian nobleman, pending the day when he can find a place of his own. Mr. Locke avoids the sea view; and conceives his interesting and gripping plots in a peaceful little room at the back, overlooking the restful garden.

George Gregory, who appeared at the Strand Theatre in the ill-fated "Angel Face," is a great favourite in the provinces. He will have the reversion of Mr. Billy Merson's part when "Whirled Into Happiness" shortly enters upon a six weeks' run in Manchester.

Edward A. Paulton has no fewer than three companies on the road in America with his comedy, "Her Temporary Husband," still running in New York. Negotiations are in progress for the English rights. Marie Cahill has been secured for Mr. Paulton's next play.

Norman Macdermott is still suffering from ill health, and not yet disposed to take up the running of the Everyman Theatre again. In these circumstances he is quite glad that "Mary Stuart" should run till further orders.

J. Henry Twyford's signature should have been appended to an article on "Personality" in a recent edition of "The Era." Mr. Twyford, who recently concluded an engagement with Mr. Donald Calthorpe, is now rehearsing for the Milburn Syndicate.

Joe Nightingale, who has just returned from a tour in "Whirled Into Happiness," will take Mr. A. W. Bascomb's place in "Snap!" when, early in December, the latter leaves to fulfil a pantomime engagement.

Teddie Gerard has a song to sing in "Biffy," which Mr. Robert Hale produces at the Garrick Theatre on Nov. 28.

Robert Parquharson, who has just been "discovered" in "The Cenci," is, it appears, a wealthy man, spending most of the year in Florence, and appearing only occasionally in London for the Phœnix Society and other high-brow play-producing societies.

Wilfred Beckwith, who lately played many parts with the Repertory Company at the Theatre Royal, South Shields, notably Benjamin Goldfinch in "A Pair of Spectacles," and Sir Talbot Champneys in "Our Boys," will be one of the company of players which Mr. Henry Oscar and Mr. Edward Stirling are shortly taking to Paris.

John Drinkwater is to address the members of the Gallery First Nighters' Club on Sunday evening, on "The Dramatist in the Theatre."

The **Apollo Trio** of statuesque artists did not appear at the Liverpool Empire on Monday in consequence of the sudden death of their dominant partner, recorded elsewhere.

Joseph H. Van Biene, son of the late Auguste van Biene, points out that his mother's death took place at 20, Hewitt-road, Belsize Park, Hampstead. The address was incorrectly given in last week's "Era."

Robert Ganthony's farcical comedy, "The Widow's Husband," will be produced on Monday at the Theatre Royal, Lincoln; then proceed on tour. Mr. Wyn Weaver, who produces the play, has what would once have been described as "a Weedon Grossmith part."

Matheson Lang spoke up at the Grand Theatre, Blackpool, in behalf of the Actors' Orphanage, and collected £49 2s. 6d.

Harold Hastings, the author of a play entitled "Ralegh," to be produced shortly at the Grand Theatre, Lancaster, by the local Footlights Club, is a Lancaster parson.

Archibald McLean lately completed an engagement as Martin Cox, with Sir Alfred Butt's touring company in "Lass o' Laughter."

Henry Tweedie, so well known as an acting manager, is lying in a nursing home, waiting an operation. His many friends will hope to hear of his recovery.

Ralph Michaelis, in a contribution to the Adelphi Programme Supplement, says the finest mental recreation in the world is only to be found in a theatre where you cannot understand a word of what is being played. In Hungary he always went to the theatre, and found it delightfully restful.

Charles Doran and his Shakespearean company opened at the Grand Theatre, Croydon, on Monday evening with "Hamlet."

Charles E. Caney, the scenic artist, points out that there was an error in his biography last week. He was born on March 29, not on Jan. 24, 1873. Mr. Caney believes that the Belle Vue pictures, dating back to 1851, hold a record.

PREMIERES OF THE WEEK.

"THE LAUGHING LADY."

At the Globe.

Comedy, in Three Acts, by Alfred Sutro. Produced at the Globe Theatre on Friday, Nov. 17.

Hamilton Playgate ....Herbert Ross
Ellis .....E. A. Walker
Caroline Playgate ..Henrietta Watson
Cynthia Dell .....Edith Evans
Sir Harrison Peters, K.B.E.
Julian Royce
Daniel Farr, K.C.....Godfrey Tearle
Esmee Farr .....Violet Vanbrugh
Lady Marjorie Colladine..Marie Löhr
Sir Hector Colladine, Bart., D.S.O.
Brian Gilmour
Rose .....Kitty Gordon Lee

The originality and the wit of the brilliantly constructed first act of Mr. Alfred Sutro's comedy completely captured the large and distinguished audience at the Globe last Friday night, and left everybody in high good humour and pleasantly anticipatory. The second act almost reaches the very excellent standard of the first. It has a capitally conceived situation, and is full of smart sayings and sparkling lines. It is a pity, so we think, that the author has elected to end the comedy on a sentimental note; his characters have neither the sincerity nor the depth to stand their quick transition. "The Laughing Lady" should have laughed to the end with at most but the suspicion of tears at the back of her laughter.

When Lady Marjorie Colladine, pretty, foolish, and innocent, was divorced by her stupid D.S.O. husband, her friends were undecided whether she should be "that dreadful woman" or "poor Lady Marjorie." As her merry, malicious friend, Cynthia Dell, told her, "the old cats were pretty active, but the kittens were solid for her, and so were the men." One man, a dear, dull, old thing, Hamilton Playgate, was so full of sympathy for his charming little friend, that when she asked by 'phone if she could dine with them at the conclusion of the case, he acquiesed most soothingly, forgetting that Daniel Farr, the prosecuting counsel, who had that day flayed poor Marjorie in court, was, with Mrs. Farr, also dining with them that evening. When Caroline Playgate heard of it, it was too late, Lady Marjorie was already on her way. Here is a rich situation, and delightfully is it carried out. Holding her pretty head very high, Lady Marjorie carries it off splendidly. Still smarting under the punishment of her cross-examination, which, as she afterwards tells him was in reality but a contest of brains, her own and the K.C.'s, she revenges herself on Farr by flirting with him, and finds him extraordinarily susceptible. The susceptibility of the K.C. is quite well accounted for by Mr. Sutro. Farr's life has been devoted to his work, he had married a woman with money older than he was, for whom he had felt affectionate gratitude, and at fifty his inhibited passion rose in overpowering strength. In a cleverly-contrived scene, Lady Marjorie and Farr "cut out" at bridge, and before the rubber is finished he has been given permission to call at the lady's flat. Lady Marjorie has many visitors the afternoon of the following day, among them a rich and licentious war knight, whom she fools quite prettily into the belief that she is accepting the car (with chauffeur complete), the furnished flat in Cavendish-square, and a bank balance of £10,000, until opportunely there arrives to kick the K.B.E. out—no, not the K.C.—but her husband, still stupid but repentant, realising somewhat tardily that he has been trapped into divorce by a manœuvring mother.

There follows an excellent slice of comedy when Farr meets his client, and gets soundly rated by him for his brutality in court to Lady Marjorie. "Couldn't you see she was speaking the truth?" growls Sir Hector. "You ought to have stopped the case." Lady Marjorie, true to her name, laughs heartily, and laughs still more when her husband announces his intention of remaining at the flat, but she dismisses him firmly, gives the K.C. tea, listens to his declaration of love, and finds that she doesn't exactly dislike it when he kisses her passionately. The K.C. was willing to go through the Divorce Court for the sake of Lady Marjorie, but Mrs. Farr acted with so much nobility and common-sense that her rival hadn't the heart to carry the game any further, and, although she was more than half in love with the man, she bade him a sad good-bye and went back to her husband.

Miss Marie Löhr has rarely had a part that has showed her to more advantage. As Lady Marjorie, her charming gift of comedy has ample scope, particularly in the first and second acts. Her merriment is delightfully spontaneous, and her charm undeniable, while the quiet sincerity of her acting in the last act is excellent. Miss Edith Evans has some of the best lines to say as Cynthia Dell, and says them admirably, and acts throughout with her usual fine sense of comedy. As Mrs. Farr Miss Violet Vanbrugh plays splendidly in a difficult part; and Miss Henrietta Watson is delightfully dry and worldly as Caroline Playgate. Mr. Godfrey Tearle looks preposterously unlike a K.C., and ridiculously like the Reverend Campbell. Mr. Julian Royce is discreetly unpleasant as the War Knight, with a propensity for separate establishments. Mr. Herbert Ross is sympathetic as Hamilton Playgate; and Mr. Brian Gilmour quite good as the stupid husband.

Miss Valerie Wyngate, who announces a recital at the Forum Club on Friday afternoon, the 24th inst., is attempting the novel programme of combining serious and comedy playlets with music and singing—an experiment suggested by a show at the Deux Anes Theatre, Montmartre. The serious playlet is one of the Maurice Baring "Diminutive Dramas"—"The Drawback," in which Miss Wyngate's partner is Mr. Frank Vosper. The comedy item is "The Eleven Forty-Five," a piece from Miss Wyngate's own clever pen. In the musical portion of the programme she will be assisted by Miss Eve le Poer (soprano), Mr. Hubert Bath, and Signor Giovanni Barbirolli ('cello). Miss Wyngate, who hopes shortly to do an entire programme of the Maurice Baring "Diminutive Dramas," began her career with Sir Charles Wyndham, understudying Ada in "David Garrick."

"DEVIL DICK."

At the Apollo.

New Play, by A. Schomer, Produced at the Apollo Theatre on Thursday, Nov. 16.

PROLOGUE.

Committee Man ..... Cyril Twyford
Raymond ..... Rex Caldwell
James Brookes, the Chairman
Stanley Drewitt
District Attorney Elvin..Lionel Gadsden
Dr. Henry Simmons .... Cecil Fowler
Hon. Theodore Johnson..Edward Petley
Mrs. Franklyn Warrington
Mary Lincoln
Mr. Franklyn Warrington
Robert Horton

PLAY.

Lina ..... Mary Merrall
Jack ..... Nat Madison
Fritz Kopfer .... Michael Sherbrooke
Richard Bolger (Devil Dick)
Maurice Moscovitch
Elsie (his wife) ..... Muriel Pratt
Mrs. Warrington..... Mary Lincoln
Mr. Warrington ..... Robert Horton
Raymond (his Secretary)..Rex Caldwell
Rose Edwin ..... Muriel Alexander
Constantino Granilo .... Nathan Natoff
Pascalo ..... Tony de Lungo
Charlie ..... Edwin Greenwood
An Idler ..... Cyril Twyford
A Waiter ..... George Hamilton

By a strange coincidence two plays were produced last week, on succeeding nights, by actor-managers, which emphasise the worst and the best qualities of our stage. Miss Marie Lohr seems to have made sure of the first genuine success of her management at the Globe Theatre with Mr. Alfred Sutro's "Laughing Lady," a brilliant play of English life, by an English dramatist of superb craftsmanship, keen insight, scintillating wit, and conspicuous ingenuity, cast to admiration, with the aid of English actors and actresses. It should stimulate other English dramatists to renewed effort. How deplorably inactive our great men have been of late! In nothing has Mr. Sutro succeeded so admirably as in having fitted Miss Marie Lohr with a part well within her means, and yet cleverly calculated to bring out all the best that is in her.

Compare "Devil Dick," in which Mr. Maurice Moscovitch made his reappearance at the Apollo Theatre. He seems to have shipped one bad play to make room for another. He has shown a curious lack of judgment in respect of the part he plays himself. Mr. Moscovitch is an actor of the heroic style. With his finest work during the few years of his career on the West-End stage there has been nothing to compare—his strangely beautiful and convincing Shylock, the perfect comedy of his Government Inspector, these are things no playgoer would willingly forget. We always regarded his "Great Lover" as a tour de force, and yet it was a really remarkable achievement. His performance in "The Torch" had more to commend it than some of its critics allowed. It was a play, at any rate, that meant well. It aimed at a lofty ideal, and Mr. Moscovitch was in loyal sympathy with his author. It is right to approach such things in a spirit of greater reverence, and desire to assist, than that which one should bring to meretricious rubbish, however popular its quality. But what can the actor's warmest admirer find to say in favour of "Devil Dick"?

Your American dramatist has an aggravating trick of attempting to give a glamour of psychology to a crude and claptrap melodrama. You feel that he is wholly insincere. With that we are confronted in the instance of "Devil Dick," which we presume comes from America, although its source is not precisely indicated. The author, a Mr. Schooner, is quite unknown to us. "Devil Dick" is a Jew, with curley, reddish hair, and the manner of an obtrusive sensualist—a knowing, callous, Cockney-humorous thief. Mr. Moscovitch is about twenty minutes too old for the character he portrays. His youthful make-up accentuates the unreality of the character. It seems incredible that a man of such experience, of professedly fine taste, and noble aspiration in his art can have been impressed by such a play, can have hoped to give reality to such a character. The idea is that Devil Dick is employed by an ingenious millionaire to act as a kind of overseer of his charities. Dick thinks that he is on the softest thing of his life, and sets about his work with brutal cynicism and an industrious disposition to feather his nest. Actually he is caught in a deep-laid trap. The millionaire's intention is to utterly confound the rascal, help him to a better path in life, and reconcile him with the pathetic wife whom he has treated brutally and shamefully deserted.

A scene from the underworld, rather cleverly done, is the one good thing in the play. We welcomed "Devil Dick" for one thing—it is just one more stone upon the heap under which we would gladly see this particular type of American drama heavily entombed. Mr. Moscovitch's notable assistants were Miss Mary Merrall, Miss Mary Lincoln and Miss Muriel Pratt.

One often hears an expression of surprise that theatrical managers do not endeavour to have some means whereby scenery may be flown without the employment of manual labour. As a matter of fact, there is such a system. The odd thing is that it is only known to be employed at one West-End theatre, which boldly broke away from convention and fitted a gear to operate its most important set of limes. It worked so well that with the money saved on one set, another was bought. Actually no fewer than fourteen sets of this most economical and useful invention are in use. The fact is, some managers, who will spend any amount of money on decorations, hangings, heating, lighting, hesitate to spend a comparatively small sum on an article which is hidden from the public view, and which, indeed, demands a tedious journey to dusty fly galleries.

There will be an interesting concert at Kingsway Hall, W.C., on Monday night in aid of the National Sanatorium Association. Miss Rose Smith-Rose has secured the assistance of many well-known members of the Concert Artists' Association.

"THE SMITHS OF SURBITON."

Play, in Three Acts, by Keble Howard, Presented by the Repertory Players at the New Theatre, on Sunday, Nov. 19.

Ellis ..... Norah Nicholson
Jack Hassocks ..... Richard Bird
Phyllis Bickenhall (Enid's sister)
Joyce Kennedy
Enid Smith ..... Doris Lloyd
Mrs. Bickenhall ..... Ethel Griffies
Ralph Smith ..... Harvey Adams
Mrs. Hassocks ..... Laura Smithson
Louisa ..... Olive Walter
Lizzie ..... June Wyndham
Phyllis Smith (the Smiths' daughter)
Joyce Kennedy
Peter Murray ..... Eric Lugg
George Smith ..... Noel Allinson

Mr. Keble Howard is the artist of Suburbia. He has a real gift for presenting the apparently commonplace incidents of Surbiton, with its petty troubles and sorrows; its love affairs and reconciliations, and making them intensely interesting. The truth of it is that most of us recognise ourselves in his books, and are glad to find our lives so pleasantly recorded. The Smiths of Surbiton are the Robinsons of Golders Green as much as they are the Browns of Clapham Park. It is our baby whose illness brings the shadow of tragedy over the household at Surbiton, and we can rejoice with the man to whom a rise of £150 a year in his salary means so much.

There is little else in "The Smiths of Surbiton" than this. For three acts we ambled pleasantly through the lives of an ordinary middle-class family. In 1900 we were onlookers when the young couple had their first quarrel over a pair of slippers, and a few months later we joined them in their terrible grief over the baby's illness. These two acts were very good, for, although little happens of any moment, the author has kept up the interest in a remarkable way. In the last act, which is in two scenes laid about twenty years later, Mr. Keble Howard has lost some of his grip upon the Smith family. Their children are grown-up, and we witness the engagement of their daughter and subsequently we see them as grandparents.

The Repertory Players can be congratulated upon another excellent production. In Miss Doris Lloyd they have an actress of first-rate ability. She was altogether delightful as Mrs. Smith. Throughout the play she gave a charming, sympathetic picture of a really gracious woman. There were touches of humour and moments of something akin to real tragedy. Mr. Harvey Adams was Smith to the life in the earlier part of the play, but he was inclined to burlesque in the last act. Miss Joyce Kennedy acted well, first as Mrs. Smith's sister and later as the modern young daughter. A very amusing and original study came from Miss Olive Walter as Louisa, a nursemaid, and Miss Ethel Griffies acted well in a rather conventional mother-in-law part. Mr. Eric Lugg played firmly the part of the son-in-law in the last act.

The play was well produced by Mr. Reginald Denham.

In support of the Mayor of Westminster's Appeal in aid of the ten hospitals in the City of Westminster, the Westminster Choral Society (by permission of Messrs. Boosey and Co.), will give a performance of Mr. Edward German's opera, "Merrie England," at Queeen's Hall on Friday, Dec. 15. Those taking part are Miss Leila Megane, Miss Gladys Moger, Miss Millicent Russell, Mr. Walter Glynne, and Mr. Topliss Green. The choir and orchestra will number three hundred, and Mr. Vincent Thomas will conduct.

THE OLD VIC.

Gordon Bottomley's "Britain's Daughter."

There is no "stinting" at the Old Vic, and the management is rarely satisfied unless its patrons are given at least four hours of dramatic entertainment. In most theatres a revival of Massinger's "A New Way to Pay Old Debts" would have sufficed for one evening, but not so in Waterloo-road. After the Massinger play came the first production in England of Mr. Gordon Bottomley's tragedy in verse, "Britain's Daughter." It would have ensured a worthier consideration if the play had been given earlier in the evening. The scene is laid on the South Coast of Britain at the time of the Roman Invasion. A young woman, Nest, is found tied to a post and guarded by a Roman soldier. In her the poet has centred the tragedy of the conquered Britain. Her mother, the Queen, and her brothers, are dead, the country is conquered, and the Romans are taking away the young women in their galleys. The tragedy is heightened by the fact that her own people blame her for the ruin that the Romans have brought. A Roman General, impressed by her fine spirit, offers her love and freedom if she will consent to go to Rome with him as his mistress. This she spurns, and the final scene shows her going off in the galley with the other women to captivity.

Miss Florence Buckton had the exceedingly difficult part of Britain's Daughter, which she invested with a sense of real majesty. Mr. Wilfred Walters made a dignified figure of the Roman General, and a clever performance was given by Miss Ethel Harper as the old nurse, Widan. In the long cast Miss Jane Bacon, Mr. John Garside, Miss Esther Whitehouse, and Mr. Ernest Meads appeared to be particularly well suited.

"A New Way to Pay Old Debts" has not been seen for many years, and Monday night's revival was, on the whole, a good production of Massinger's full-blooded melodramatic comedy. The acting was most noteworthy for Mr. Robert Atkins' performance as Sir Giles Overreach. It was a fine, vigorous piece of acting, and justified the choice of an indifferent play. The next best performance was given by Mr. John Garside as Marrall, an Elizabethan "Uriah Heep." As the cunning, slimy little lawyer's clerk he was extremely good. Mr. D. Hay Petrie was delightfully comic as Greedy, and Mr. Rupert Harvey and Mr. Alan Watts played well as Lord Lovell and Tom Allworth. Mr. Douglas Burbidge made a fine figure as Frank Wellborn, and smaller parts were well characterised by Mr. Reyner Barton, Mr. Guy Martineau, and Mr. Henry Cohen. The women's parts were not so well acted, but Miss Ethel Harper was good as Froth, the Tapster's wife.

Both plays were produced by Mr. Robert Atkins.

The preliminary list of artists to appear at the A.A. All Star Matinée on Dec. 10 at the Palladium is as follows: Mesdames Esme Beringer, Betty Chester, Dorothy Greene, Beatrice Harrison, Phyllis Lett, Kirkby Lunn, Violet Openshaw, Heather Thatcher, Olive Townend, Doris Vane, Dorothy Varick; Messrs. Tom Clare, John Coates, Toplis Green, Norman Griffin, Mark Hambourg, Rupert Hazell, Webster Millar, Berkeley Mason, Eric Morgan, Harold Montague, Gillie Potter, David Richards, Clarkson Rose, and the Westminster Choral Society (under the direction of Mr. Vincent Thomas).

REFLECTIONS IN AMERICA.

Charles B. Cochran Compares London and New York.

AN APPEAL TO ENGLISH PLAYGOERS.

The theatre is a habit in America; just as much a part of the daily life as eating and drinking. The managers and the Press have made it so—the former through enterprise and activity and the latter by the large amount of space given to the theatre in the way of interesting articles and intelligent criticism.

My visit here makes me realise that I and my fellow-managers have been asleep for years; we are at least ten years behind the times in the world of the theatre in London. I do not wish to convey that the American theatre is perfect—far from it—one sees good plays, indifferent plays, and even atrociously bad plays; but sincere endeavour is ever apparent, as well as enormous energy.

Wake Up, England!

I have seen upwards of thirty plays since my arrival, to say nothing of variety performances and cinema shows, and yet I have seldom been bored. In New York there are, I suppose, about fifty first-class theatres and innumerable firms of producing managers, each of whose output during a season is prodigious. Many of them present not only the best in native drama, but the masterpieces of European countries. English and American dramatists are equally welcome upon the American stage, but there is certainly a great vitality and freshness of idea in the majority of American plays which I have seen—qualities which are all too rare in the modern English drama.

As regards production, America is making rapid strides; in the "legitimate" they have producers of rare intelligence and originality. In the field of light musical entertainment we are entirely outdistanced by our American competitors.

London Has Not Progressed.

The exquisite taste in mounting and dressing that one so often sees here on what might be called the frivolous—the revue and musical comedy—stage is, I regret, all too rare in London. It is, I believe, very largely because we have not progressed with the times in London that the public has given up the habit of going to the theatre. They feel about the theatre very much the same as the person who has lived for a long time in the same boarding-house feels about the meals; they have got beyond expecting surprise or novelty in the fare offered at our theatres, and therefore they are ever eager to take advantage of other diversions—such as dancing and bridge.

Critics Shocked.

Our public, and our critics alike, have become so accustomed to the commonplace that when, by chance, something inspiring is presented for their approval, the shock is so great they are unable to appreciate it. Critic and public can only get used to new ideas by easy stages. Eyes accustomed to darkness are blinded by a sudden blaze of light.

The American manager has the advantage over his English brother because of the enormous assistance he receives from the Press, which devotes a great amount of space to matters theatrical. The comments in advance of a play incite interest, and in the case of the work of a dramatist of position—such as Shaw, Galsworthy, or Eugene O'Neill—interesting and instructive articles by brilliant writers prepare the masses to appreciate what is to be placed before them.

Within the last two years, considerable space has been given in the London Press to matters theatrical, but it has been generally used for articles in a most pessimistic vein. Something is wrong with the theatre, we are constantly told; rents are too high; the price of seats is too high; we do not commence at the right hour; actors are overpaid or else they are underpaid, and so on and so forth, but seldom an encouraging note. I do not propose to give my views on these subjects at the moment.

Low Prices Killing Us.

But I cannot refrain from expressing my opinion that low prices have, to a great extent, killed the theatrical business in London and the provinces. The majority of theatres cannot pay year in and year out, at the scale of admissions charged. Even the production of a small comedy entails a considerable preliminary outlay; if successful, people rush to see it, but even with a house full at every performance, the margin of profit is so small that it takes a considerable time to wipe off the production cost, and often just about the time this is cleared, the receipts drop. The cost of everything in England has gone up, except theatre tickets.

Good Shows Wanted All Round.

The English manager is amazed by the industry and knowledge of the American producer. I find that the majority of them know everything that is going on in England, as well as in Paris, and the rest of Europe. It is very hard to find an English manager who knows what is playing in Paris, which is scarcely one-third as far from London as Chicago is from New York. What we want in London is a combined movement on the part of the managers and the Press to re-create an interest in the theatre, by stepping out and doing things. It is customary in London for a manager to pray for failure for his colleague's enterprise; this is the wrong spirit. With good shows at all the London theatres we should soon double our London theatre-going public, and, moreover, we should bring people up from the country by thousands.

Stupid Stuff About Rent.

There has been a stupid cry that theatre rents are too high, whereas, in fact, they have been too small to give an adequate return for the preliminary investment of those holding long leases or freeholds. The writer on theatre matters with a little knowledge, has ofttimes given the bare rental of a theatre on a long lease, and pointed out the enormity of the sum received for a let, disregarding entirely the amount paid for the lease, the enormous cost of upkeep, compliance with L.C.C. Regulations, and the periods over a number of years when the theatre is liable to be empty, and on its landlord's hands; or, if he be a producing landlord, the losses that he may incur from time to time by his productions.

Pictures Will Beat Us.

I want to see not only the best English plays, but the best plays of the whole world in London. Here an exotic such as Pirandello's "Six Characters in Search of an Author" can actually get a "run." The public is sufficiently trained to take an intelligent interest in the theatre, even in its curiosities. I want to see London managers avail themselves more generally of the advanced ideas in production employed in other countries, and above all, I should like to see the Press doing their part in stimulating interest in the industry of the theatre. If we don't raise the standard of production in London we shall die. The pictures will beat us.

CHARLES B. COCHRAN.

MR. J. BANNISTER HOWARD.

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"WHO'S WHO."

New Farce, by Edward Knoblock, Produced at the Theatre of the R.A.D.A. on Sunday, Nov. 20.

Lady Hooke ..... Winifred Evans
Garnett ..... Mary Ewin
Sir Simeon Hooke .. Richard Carfax
Vivian Flower ..... Joan Swinstead
The Hon. Mrs. Lassetter
Desirée Devon
Alice, Countess of Killingworth
Amy Rean
Joseph Tench ..... Donald Macardle
Clarence Pretyman ..... Elgar Owen
Smallwood ..... Arnold Pilbeam
Erb ..... Michael Hogan
A Lady ..... Franklin Rudd

The little theatre of the Royal Academy of Dramatic Art had a very large audience on Sunday evening last, when the ex-students' club produced a new three-act farcical comedy by the well-known dramatist, Mr. Edward Knoblock. It is concerned mainly with the attempts of the wife of a certain recently knighted Sir Simeon Hooke to obtain social advancement for herself and her husband. She spends much money on entertaining (too much to please her husband), and pays her friend, the Hon. Mrs. Lassetter, a lady who "turns a penny" more or less surreptitiously by writing society paragraphs for the Press, to give her publicity. One of Lady Hooke's advertising "stunts" is an evening with the poets, live poets. She is to collect in her drawing-room a selection of writers, who, before a gathering of her friends, are to spout their own verse.

It would serve no useful purpose to relate in further detail the complications of a somewhat crowded story. The acting from beginning to end was excellent, and one could scarcely wish to see the farce better played. The outstanding success was that of Miss Winifred Evans as Lady Hooke. It was, indeed, a delightful piece of acting of a genuine light comedy part. Mr. Michael Hogan was clever in what was really the dual rôle of the plumber's mate and the Earl, and Mr. Richard Carfax very amusing as Sir Simeon Hooke. Miss Desirée Devon was excellent as the worldly Mrs. Lassetter, and Mr. Arnold Pilbeam wonderfully entertaining as the plumber. A very good bit of work, too, was the Vivian Flower of Miss Joan Swinstead.

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DEJEUNER et DINER.

STAGES OVER STREAMS.

Some Stories of Theatres and Music Halls Built Over London Rivers.

By H. CHANCE NEWTON.

How many pleasure-seekers and pleasure-purveyors could indicate the London theatres and music halls that are "contagious to" and even over streams of running water?

As one who can claim to have gathered inside and bankside knowledge, I could quote many such cases.

Doubtless the most famous is that of London's oldest existing theatre—Sadler's Wells. The riparian situation of that ancient temple of the drama has not been apparent to its patrons for many years, for the reason that the New River, like the weird "wells" and portentous "pools" beneath, have long been covered. But there that stream and those strange subterranean dropping wells are still.

In my young days, when I first began to be interested in Sadler's Wells on account of my rather numerous theatrical forbears, uncles, aunts, and cousins, the New River, and several other streams and streamlets in and around London, were open to the view. I haunted their banks, and fished therein, even fell therein.

Famous Female Hamlet.

Then Sadler's Wells Theatre was run by a great tragic actress, Miss Marriott, who began in the ballet many years earlier in the provinces. That lady—the best female Hamlet of the many I have seen, was, in later years, with Sir Henry Irving at the Lyceum, and finally with Sir John Martin-Harvey. Miss Marriott has two descendants now on the stage. One is that humorous theatrical and variety comedian, Marriott Edgar. Edgar was Miss Marriott's husband's name.

Another name associated with the "Wells" is that of the ex-Balaclava Charge hero, W. H. Pennington. He was a fine, impressive, unequal actor, who became known as "Mr. Gladstone's Favourite Tragedian."

I have not seen Pennington for a year or so, but I understand that the majestic veteran is still "with us."

Another managerial magnate at the "Wells" was that eccentric Devonian plutocrat, W. H. C. Nation. During all the period I have named, the New River was open to the view, from where Sir Hugh Myddelton first "took it in from the Lea up Hertfordshire way to the New River Head, which splendid lake, or series of lakes or reservoirs, almost adjoin Sadler's Wells Theatre."

Sylvan Sadler's Wells.

There are extant plates of an old picture showing this ancient playhouse, with the silvery New River running by its very portals—one in the 1891 "Era Almanack."

Another inquisitive boy used to haunt the "Wells" and the adjacent river—now the distinguished dramatist, Sir Arthur Pinero. Pinero was living with his parents in Rydon-crescent, right opposite Sadler's Wells, and about a stone's throw from that other riparian place of entertainment—Deacon's Music Hall.

It was at Deacon's that I, a few years later, and still in my 'teens, "accepted an engagement" as a sketch player, in conjunction with one of my cousins from the "Wells" opposite. The terms for the pair of us were 35s. per week, which included the sketch. This sketch was the first thing I ever wrote for the stage, and was a somewhat ambitious work—a duologue burlesque of "Hamlet"!

Aquatic Dramas.

The fungus-strewn walls of the green-glistening pools below the Sadler's Well stage induced Dibdin and others to write aquatic dramas for that house. Other amusement places near the New River include Collins's Music Hall, now a "regular" theatre, and the Islington Empire (formerly the Grand Theatre). Also on the brink of that stream there once stood the very popular and pretty little theatre, the Alexandra, at Highbury Barn. I saw several afterwards celebrated West-End comedians and comediennes graduate at this Highbury Barn riparian playhouse. One of the great successes there was a burlesque of "No Thoroughfare," which Fechter, Old Ben Webster, George Belmore, Henry Neville, Carlotta Leclerq, and Mrs. Alfred Mellon were then playing at the Adelphi.

The Alexandra burlesque, produced by its low comedian-lessee, Grovanelli, was comprehensively entitled "No Thorough-Fair, Beyond Highbury; or, the Maid, the Mother, and the Malicious Mountaineer!" The Highburians used to "devour" this burlesque, which was the work of H. C. Hazlewood, a son of the prolific playwright (of the "Wells," the Brit., the City of London, &c.), and father of that quaint comedian, Bert Gilbert.

Rivers of Holborn.

Westward you will find several theatres and halls built over rivers. One is the Palladium, the stream beneath being part of the West Bourne, which gives its name to Westbourne Park. This bourne is one of the two bournes which, being originally called the Twy-bourne, anon became Tyburn. This Westbourne later becomes, or forms part of, the Old Bourne, after which Holborn is named. The Old Bourne runs into the Fleet River (or "Ditch") at what used to be Holborn Bridge, but is now the Viaduct, that deep "cut" being the Valley of the Fleet. This swift stream you may now see rushing into the Thames under Blackfriars Bridge.

Over, or adjoining the Old Bourne, stands the Holborn Empire (formerly Weston's, Sweasey's, the Royal, &c.). In my early stage days there also stood on that waterway the Connaught Theatre, afterwards (or at other times) the Alcazar, the Holborn Amphitheatre, &c. Also the Holborn Theatre (afterwards the Mirror, the Curtain, the Duke's, &c.), part of the site now occupied by the First Avenue Hotel.

A very important building on the brink of the Old Bourne (which is still running) is the Fleetway Press, where ye may find "The Era" being printed.

The Westbourne—which feeds the Serpentine—suddenly goes towards the Marble Arch and Oxford-street, while the other bourne of the Twybourne—or Tyburn two—crosses to St. James's Park, where it feeds the lakes there. It is called the Cran, or Cranbourne, and eventually runs under the street named after it.

Hippodrome Water.

On the Cran river or bourne are several theatres, namely, the London Pavilion, the Empire, Daly's, and the London Hippodrome. Turning swiftly down St. Martin's-lane, the Cran runs under the New Theatre and the Duke of York's. It then feeds the fountains in Trafalgar-square, and you will see the rapid little Cran pouring into the Thames from about the middle of the House of Lords.

When the London Hippodrome was about to open—just over twenty-one years ago—that opening was delayed because the management, which then included the now Sir Oswald Stoll and the late Sir Edward Moss, couldn't find a play to open withal. Eventually they summoned me to fill the gap. I had but a fortnight's notice, but in that time I contrived to give them a sufficiently suitable aquatic musical mixture, called "Giddy Ostend." During the fortnight's rehearsals I wrote in a new leading part, so as to bring in Little Tich. For this aquatic show, and for the others that followed, all the necessary water was drawn from under the stage, and from that still rapidly running Cran Bourne.

Surrey Side Streams.

On the Surrey side are two very turbulent little rivers associated with theatres and halls.

One of these streams is the very arrowy Falcon River, part of the steep valley of which forms Battersea Rise. The Falcon, before running under the road named after it, dashes nearly under the Clapham Grand, and skirts the side of the Battersea Palace (formerly Pony Moore's Washington Music Hall), and so out into the Thames.

The other very stormy South side stream is the Effra. This comes from the Surrey Hills, and after fleeting down under the Effra-road to Brixton Hill, swirls under the Brixton Theatre, skirts the Empress Theatre of Varieties, and then careers adown the Brixton-road till it reaches South Island-place. Then it cuts across Clapham-road, twists suddenly round by the Oval cricket ground (where, as at the Brixton Theatre, it often breaks out and floods things), and after skirting the Oval, takes another turn towards Vauxhall Park and down Miles-street, across Wandsworth-road and falls into the Thames at Nine Elms.

Back to the Old Bourne. When that magnificent building, the London Opera House, Kingsway, was in the way of construction, I met the late Oscar Hammerstein. I found that Oscar and Co. were very anxious as to getting water for the house.

"Don't worry!" quoth I, "you have a river a few yards from you—indeed, almost under the theatre. It is part of the Old Bourne. Sink a well and find it!"

And they did!

WE WOULD LIKE TO KNOW

Whether the cast of "The Island King" is as numerous now as it was on the first night.

* * *

Whether ledgers and a sailor's uniform form an appropriate combination.

* * *

What George Grossmith thinks of Leslie Henson's forthcoming trip to America.

* * *

Where is Madge Saunders.

* * *

Whether J. L. Sacks made an ideal election canvasser.

* * *

Whether two per cent. on the gross receipts of "Decameron Nights" isn't sufficient to pay the laundry bill.

* * *

Why George McClellan has left Berlin for America.

* * *

Harry Tate's remedy for gout.

* * *

Who bought the triumphal laurel-wreath for young Adrian Beecham.

* * *

Why Jimmy White didn't pay Charlie Cochran £1,000, after all, to release a certain artist.

* * *

Who is the impresario who declares that if the salary list exceeds a third of the total running expenses, any production is doomed to failure.

* * *

How often Margaret Cooper has seen "The Lady of the Rose."

* * *

How Sir Arthur enjoyed his lunch at the Ritz.

* * *

Why Leon M. Lion wasn't with him.

* * *

Whether Miss Violet Melnotte was impressed by the simultaneous presence of three real duchesses at the Duke of York's Theatre.

* * *

Whether Harry Welchman's military exploits at Daly's remind him of cadet days at St. John's Wood.

* * *

How many fish Seymour Hicks caught in Scotland.

* * *

All about that proposed revival of the Circus.

* * *

The name of the revue the Prince of Wales has visited eight times.

* * *

Who was the actress who offered H.R.H. a bottle of Bass.

* * *

Whether Willie Clarkson goes to Hastings as often as he used to.

* * *

If not, why not.

* * *

The amount of traffic to be found at present along "The Dover Road."

When Ruby Miller is returning from South Africa.

* * *

The financial results of the tour.

* * *

When José Collins is going to start her matinées of grand opera.

* * *

Why Berlin Morgan is not conducting at Daly's just at present.

* * *

Whether Billy Caryll will do his "drunken act" in the Lyceum pantomime.

* * *

Why Julian Wylie wants a black hat.

* * *

What "Handsome Jack Barnes" is going to do with that £200,000 play.

* * *

Whether "Eggs and Bacon" is the motto at the Lyric Theatre.

* * *

Why Meggie Albanesi always "cuts" the well-known dramatic critic.

* * *

Whether "The Cat and the Canary" wasn't originally a one-act play.

* * *

Whether "Sybil" is likely shortly to become the subject of a lawsuit.

* * *

Why so many scribes declare that "Henry Arthur Jones very rarely goes to first nights."

* * *

Whether Derwent Hall Caine will give up the idea of entering Parliament and return to the stage.

* * *

Who is going to dramatise A. S. M. Hutchinson's "This Freedom."

* * *

How "Bill Dangan," otherwise Lord Cowley, enjoys being an actor-manager.

* * *

Whether Lady Cowley's theatrical experiences will come in useful.

* * *

When Alfred Drayton is going to try Herman Darewski's hair-restorer.

* * *

Where Barrie will live when they pull down Adelphi-terrace.

* * *

The name of the well-known actor who makes his own clothes.

* * *

Whether Clifford Grey is picking up any original ideas in America.

* * *

Whether Fred Thompson finds inspiration at Buck's Club.

* * *

When Edmund Gwenn and Arthur Chesney will appear as "The Two Dromios."

* * *

How Arthur Bourchier will manage to appear as a one-legged man in "Treasure Island."

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THURSDAY, NOVEMBER 23, 1922.

THE PROFESSION IN PARLIAMENT.

A REVIEW of the Parliamentary situation, now that the polls have been declared all over the country, shows that the theatrical profession is in about the same position, so far as representatives in the House are concerned, as before. In the last Parliament we had SIR WALTER DE FRECE, MR. CHARLES JESSON, and MR. A. E. NEWBOULD, associated respectively with the variety theatre, the Musicians Union, and the Cinematograph Exhibitors' Association. In the present House SIR WALTER DE FRECE retains his place, but MR. JESSON has lost to Labour at West Walthamstow, and MR. NEWBOULD, who won a by-election at West Leyton in 1919, has surrendered his seat to a Conservative. On the other hand, the entertainment interest is represented by SIR ALFRED BUTT, who won the Balham and Tooting Division of Wandsworth by over 9,000 votes for the Conservative cause.

The Present Situation.

The most gratifying result on which the profession is to be congratulated is the return of MR. PAT COLLINS, President of the Showmen's Guild, who had a Labour and Conservative to fight at Walsall, and won by 325. MR. COLLINS has the distinction of being the first showman to get a seat in Parliament. Certainly, a long time ago, there was a gentleman who devoted himself specially to showmen affairs, but he was a hindrance, rather than a help, to fairground enterprise. It is a good many years since GEORGE SMITH, of Coalville, conceived it to be his mission to obtain Government supervision of living-vans—a proposal which was resented by nomadic showmen. It led to the foundation of the Showmen's Guild, which soon disposed of the SMITH pretensions. The Guild has since made a speciality of Parliamentary work, and has successfully opposed measure after measure designed to bring about the abolition of fairs all over the kingdom.

MR. T. P. O'CONNOR, the Father of the House, who was returned unopposed for the Scotland Division of Liverpool, is, of course, the head of the Cinema Censorship, and a warm friend of the stage. It can therefore be considered that we have four representatives of the profession in the House. Other seats were sought, but not secured. SIR WALTER GIBBONS, standing as a National Liberal, came third on the list at East Leyton, and COL. HARRY DAY, the well-known revue producer, running as an Independent at Kingston-on-Thames, could not get within 7,573 of his opponent.

Unfair Taxation.

Thus the entertainment profession has only three gentlemen directly representative of the industry in the House, but they may be relied upon to do their utmost to protect its interests. SIR WALTER DE FRECE has given many proofs of this in the House, and of MR. PAT COLLINS' care for its welfare there can be no doubt.

SIR ALFRED BUTT has made it known that he will always be sympathetic towards questions affecting the theatrical and variety business. SIR ALFRED is not yet able to commit himself to supporting the abolition of the entertainments tax. He declares that if there is a case for the remission of the tax, sugar for the children should have a prior claim. But those who go to theatres, halls, and cinemas pay the sugar tax just as much as those who pass their time at their own fireside, or go to dances. The sugar industry does not suffer because people cannot do without that commodity, but entertainments they can dispense with, so they abstain from the latter, to the great loss of those who have invested their money in amusement enterprise.

Entertainment providers may comfort themselves with the reflection that, though they are thinly represented in Parliament, they have many friends in the House, as was proved by their success in resisting the Performing Animals Bill, despite the scare-lines in the daily Press, and in securing an extension of the hours for the sale of sweetmeats. We trust that when a movement for relief in the case of the entertainment tax is initiated, SIR ALFRED BUTT will range himself on the side of those who are asking for bare justice.

AS YOU LIKE IT.

"Laughing Ladies."

Marie Lohr, Lady Astor, and Mrs. Wintringham.

* * *

Although each is in a different theatre of activity, each has a say in the drawing up of Bills.

* * *

Sold—either the "house," or the producer.

* * *

G. F. T.

Happy returns of yesterday to G. F. Tully. A Good Fellow, Too!

* * *

And happy returns of a few days earlier to Arthur Prince, who continues to reign although he will never become a king!

* * *

Barry Jackson tells us that a tragedy in modern clothes is not popular. Are not modern clothes themselves the tragedy?

* * *

A Thorndike Axiom?

The more morbid the play, the more bid to see it.

* * *

Some people, in fact, are asking: "What's the Sensi?"

* * *

(It is not true, by the way, that in Sybil Thorndike's next play she will kill 37 people and be killed by 37 more.)

* * *

A Black Rumour.

It is whispered that Siki wants to go on the stage. But, for the moment, they're keeping him dark.

* * *

He will essay tragedy, of course. He could never become a light comedian.

* * *

I note that Miss Doner claims to have been granted the distinction of being America's most perfect girl. Yes; but who's the doner?

* * *

Glad to gather that, after its anxious opening, the "Door" at the St. James's has clicked.

TOUCHSTONE.

THE PLAY IN PARIS.

Farce on the Champs Elysées—Mixed Bill at the Two Masks—Harmless Destruction.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—After a summer revue M. Abel Deval has tried out a rollicking farce of the Palais Royal category at the Marigny Theatre. On Thursday evening he presented

"Dis Qu' C'est Toi,"

described as a vaudeville in three acts, by Jacques Bousquet and Henri Falk. It concerns a timid youth, Felix Butoir, who has been living in Paris for many months on the pretence of pursuing a literary career. His father, a rich country tradesman, grows impatient, and sends a faithful clerk, Cruchet, to bring home Felix, who has declined to go even when the paternal funds have been cut off. But Doudou, the hustling sweetheart of Felix, intercedes with Chamillard, journalist, and Gaudin, painter, to save the situation, so they all accompany the young man to his native town, spreading the news Felix is none other than Varennes, the popular novelist, which pseudonym he assumed to hide his success from the Butoir family. The friends are disguised as other successful writers, Doudou as a famous poetess, Gaudin as Tristan Bernard, and Chamillard as Maurice Barres. The father is overjoyed, and all the township joins in the public reception when Felix arrives home. It happens, however, the real Varennes, notwithstanding his reputation of never making a fuss for fear his past should be investigated, learns of the substitution, and the friends consider it wise not to delay the visit. Doudou decides this when a cousin makes eyes at Felix. All return to Paris. Varennes is then surprised to receive affectionate, glowing letters from a country place he has never heard of, and particularly from an old gentleman signing himself "Papa." He is more astonished when the elder Butoir actually turns up, thinking he is at his famous son's flat, and starts managing his affairs. Mlle. Doudou gets engaged as a stenographer, to watch matters, but only complicates them. Nevertheless, Papa Butoir manages the affairs so well, and saves the real novelist from trouble, that Varennes pardons the usurpation of his name when the explanation is forthcoming, and the father in turn forgives his son—on condition the folks at home never learn the truth and still believe Felix to be the credit of their town. This farce was particularly well acted—otherwise it would certainly not have been so well received.

"Les Deux Masques."

We have a new programme at the little house by this name, resembling to a certain degree the Grand Guignol, its neighbour. There are two dramas and two farces as a mixed bill, the latter being of such a risky character that little can be said. "Derrière le Voile" ("Behind the Veil"), two-act drama by Henri Bauche, concerns a murderer being knocked out in a fight, and when he recovers his senses in the hospital he has entirely forgotten his former wicked actions. He becomes reformed, marrying a respectable woman, until he is discovered by detectives. His wife prevents him shooting the police inspector who comes to arrest him, so he commits suicide. "Il Neige" ("It Snows"), short drama by A. Ibels, tells of an aged couple in a humble dwelling. The husband is nursing his paralysed wife; it is a wet evening out. Their only concern is the welfare of their only son, absent. A letter brings the news the wife has inherited a fortune from a former friend. The husband becomes suspicious at this mark of generosity on the part of a man who has passed out of their lives many years ago, and he adroitly leads the wife to confess that the deceased was the father of the absent child. In despair the man takes a revolver and goes out into the snow, but only after having opened a stove that the fumes may asphyxiate his invalid wife.

"Le Collier de Mme. Prosper," two-act comedy by Paul Giafferi, describes how a band of crooks raise the wind when a simpleton falls their way. A supposed married lady flirts with her husband's latest acquaintance, enticing him to buy her a pearl necklace, to be sold cheap by a ruined gambler who has found it. After the transaction the gambler disappears and another individual turns up and claims the necklace on the pretence it was found by the alleged gambler. The husband's latest acquaintance buys the necklace a second time or it must be restored to its rightful owner, and invariably he has not the pluck to jib. Still the same article is again "found" when the husband nets another victim. A most diverting sketch and a good moral lesson." "L'Impossible Aveu," farce, by Jean d'Astorq, is coarse.

"Pasteur."

For the centenary of the birth of Pasteur this week the Theatre Sarah Bernhardt has revived the five-act piece of Sacha Guitry. This interesting work was created at the Vaudeville in 1919, with Lucien Guitry in the title-rôle, and the author's father again resumes his great part.

"Œdipe Roi."

The French version of Sophocles' tragedy of Œdipus, a fixture of the Comédie Française repertoire, has been juveniled by a new distribution of the rôles, M. Alexandre taking the name part. The souvenir of the late Mounet Sully in this character, for which he was famous, is still with us, but Alexandre has now also made good, while Mme. Weber's Jocaste will remain remarkable as long as the House of Molière exists.

"Destruction."

A melodrama by this name, in four acts, by Pierre Briance, has been staged at the Theatre Albert I. Its run promises to be short, in spite of the fine interpretation of Pierre Juvenet, Gaston Dubosc, Farina, Mmes. Yorska and Marthe Sarbel. Pierre is a French engineer building a railway in India; the wicked Maharajah pays court to his wife Marthe, who, however, remains true, even when her husband abandons her because a man was found hiding in her room. Pierre ascertains later it was her disreputable brother, now employed on the railway. A fellow-engineer tells Pierre he has misjudged Marthe, and when taxed with loving her confesses that he does. He is discharged, and we later find him with Marthe in Biarritz. She has promised to elope, when Pierre comes and takes her away down a path leading to a precipice, where she meets with "destruction." This drama has some strong dramatic situations, but hardly of a kind to suit the present-day playgoers, unless it be in the form of a scenic production, at the Chatelet, for instance.

"I WILL NEVER ACT AGAIN."

Interesting Speech by Mrs. Kendal.

NO MISCHIEVOUS MEMORIES.

"I will never act again!" Such was Mrs. Kendal's emphatic declaration to the gathering of the O.P. Club in her honour at the Hotel Cecil on Sunday. "For once," she proceeded, "we will have a heart-to-heart talk."

Many stories are told of actors while living and when dead. Some are facts, some are removed as far from facts as they can be. Now I could tell you many stories—funny, sad, tragic—but most of those associated with my earlier life have joined the great majority. So I shall tell nothing but what is pleasant to remember. To hurt the feelings of husbands and wives and friends who admired and loved them is, to my thinking, a great mistake.

Not Writing a Book.

So you will all rejoice to hear I am not writing any book of any kind. I will also add I never kept my love-letters, so you are all safe. I will not tell you I was born in a monastery and reared in a convent, but I will tell you I was born at Cleethorpes, then, I believe, a tiny village outside Great Grimsby. I was born when my mother was 48 and my father 55 or 56. Poor darlings! They didn't want me, as I was their twenty-second baby. Many of their babies had died, but twelve lived. My brother Tom—Tom Robertson, who, with Tom Archer and Tom Hood, founded the Savage Club—my eldest brother, was a married man before I was born. In his day there were three well-known theatrical circuits. One was the Lincolnshire, Robertson, and Whitfield. My brother Tom was educated by his great-aunt, Mrs. Robertson, who sent him abroad to France and Germany—a very expensive thing in those days—and he was brought up to believe he would inherit her money. The old story; she had lived beyond her income, and my brother had to learn he had been left a silver watch and six tea-spoons.

Byron's Last Puns.

My brother Tom was a great friend of Henry J. Byron's, and when Henry Byron was helping the management of the Prince of Wales' Theatre, "Society" was produced. Henry Byron I knew from a child, and when I went to see him before his death he said: "Madge, I am very ill, but wherever Tom is I hope I may go too. I am dying. Yes, I know I am dying, because people are so good to me. They send me grapes, flowers, wine, game. The other day I was sent an enormous hare. I thought Kendal must be inside!"

The Press still will call my brother's plays the "Bread and Butter School." That used to hurt me awfully when I was young, and I have seen my darling mother cry about it, but I like it to be called the "Bread and Butter School" now. I love the name, for I know the writings of Tom Robertson will live, and I thank God gratefully that all his plays can be read by girls of 16. They were produced west of Tottenham Court-road—not east of anywhere.

I am told I was first introduced to my generous British public when my father and Mr. Wallack had the Marylebone Theatre. I was a blind boy in "Seven Poor Travellers." Directly I got on the stage I opened my eyes and said: "Look at my new shoes!" I didn't wish the public to lose anything, and new shoes were not an everyday occurrence. I need scarcely tell you I was not a success, and for some short quantity of years I retired from the profession.

Singer of "Champagne Charlie."

A Mr. James Henry Chute married a Miss Macready in the Bath circuit. He had been an actor in the Lincolnshire circuit in my grandfather's time. Mr. Chute greatly admired my mother, and so he asked us to go to Bristol. We were there for some years. Miss Kate Bishop and Alfred Bishop were there, too, and one pantomime when Kate and I were very tiny we used to be sent up through two star traps, and we used to sing "Champagne Charlie is my name, and a half-pint bottle is our game." Kate Bishop had a tiny little singing voice, and so had I, and I really don't think that anyone but the conductor of the orchestra ever heard those words. The treat was all his, for any voices we might have had were taken away by the shock of the star traps, and we were both always breathless.

While at Bristol and Bath Kate and Ellen Terry came "Endymion" they both played in, and "A Midsummer Night's Dream." Ellen was then a dream of beauty, with her lovely blue eyes and *real* straw-coloured hair, so graceful, so full of high spirits and good nature. Years afterwards, when she wrote her book, I met her in the street and told her I was going to read it. She said: "Do, Madge, for I've been very nice to you in it. I've said you were always a good *singer*." And when, in after years, we met again in "The Merry Wives of Windsor," we used to go over our early days.

"The Merry Wives."

Herbert Tree came to Brighton and asked me if I would go to His Majesty's, as he had the idea of "The Merry Wives." I said Yes, if Ellen Terry said yes, too. So Tree telegraphed and saw her, and Ellen Terry telegraphed back to me: "You arrange. We will play the two parts both bad and take the same salary." That's that!

Tree went to America, and he telegraphed to my husband about a candidate for the King's Pension Fund to do all he could. Many letters were written to my husband, as the candidate was a much-respected actress, and when the £100 a year was accorded to her, my husband cabled to Tree to tell him the result. When Tree was ill at Dr. Fripp's Nursing Home, I went to see him. Poor fellow! He was to go home the following day. I congratulated him, and was leaving the room when he called out: "Give my love to Kendal"—the last words I ever heard him speak. Tree was a member of the Beefsteak Club, and I have often been told the following story:—Tree was talking about his profession. "Yes, I often think I dislike such a vagabond life, but when I look at Kendal I know it's the profession of a gentleman."

Kendal as a Lover.

The first £1,000 we saved and put away was made out of—Oh, how you will laugh, because it's the fashion to laugh at sentiment!—"The Lady of Lyons." But when my husband was dressed as the Prince he looked one; he spoke like one; he moved like one; and so all the women were in love with him. We played to large houses in the provinces. Mr. John Hollingshead came to Liverpool to see it, and insisted on our playing it in London some weeks. A great actor, Mr. John Rider, played Cob Damas splendidly, and when, after the fourth act, Pauline sees her lover going to the war and faints, I would not take a call. I knew it destroyed every illusion, and also destroyed the reconciliation in the last act if the public see you bobbing up smiling; but Mr. Rider said to me: "You are more than right, my dear, in doing what your feelings tell you. Never mind the curtain; your applause is here, in the eyes of the actors round you." I was very flattered, and from that hour I think I grew conceited. The author, Sir Edward Bulwer Lytton, and his son, who was then called George Meredith, came to see us, and Helen Faucit and Mr. Theodore Martin, and, like all great people, were generosity itself. And so I don't laugh at the story of the handsome gardener and the merchant's daughter who fell in love with one another at sight—nor would you, if the gardener's son was like my husband!

Always Paid For Matinées.

Forgive me if I here state that Mr. Kendal always paid full salaries for extra matinées, *always*, and when it was suggested to him that others did not, he replied: "We must." "Live and let live" was always our ideal.

I often wonder why Sidney Grundy's plays are not revived. They are all so clever. He was never appreciated at his proper value. Let someone revive a cycle of them, and I'm sure they will succeed in every way. He was such a good friend and such a good enemy, reminding me of Genevieve Ward, who, like Cynisca in "Pygmalion," was love and hate, but nothing neutral. What brilliant things she said! I recollect one: "The woman who can earn £3, £5, £10, or £20 a week can keep herself well, support a poor relative, and uphold the honour of her sex."

Advice to Young Actors.

I should like to suggest two things to the young members of the profession. What is called "natural" acting should not be too casual. If it is too casual it is not natural, because in everyday life we are very serious; and please let us hear every word. As artists walk up the stage, turning their backs to the audience, the voice should be raised with each step they take. It is some distance from the end of the stage of any theatre to the back of the pit and gallery.

May I suggest that one part of a woman's arm should never under any circumstances be touched, much less grasped, except by her husband in the play. That is his privilege. It is allowable in a boy shaking a girl in anger, but that particular part of the arm is only for husbands, especially if uncovered. Kisses of brothers, lovers, and husband should be all different. Brothers kiss cheeks, fathers hair and eyes; only husbands in the play can kiss lips. Lovers must restrict themselves to cheeks, eyes, and hands. Only husbands or illicit lovers can kiss lips.

My dearly loved husband left me sufficiently well off to live as comfortably as we had done together for many years, so I will gladden you all by telling you I shall never act again. The tax collector (bless him!) makes it a little difficult, but if ever I did contemplate such a future I would only play one part—one part only—the very best in all plays of to-day—the part of the telephone.

THE MAKING OF MELODY.

IMPORTANCE OF INFLECTION.

By NAT. D. AYER.

I have frequently been asked what process I adopt in writing the melodies of my songs. I do it in a methodical fashion. I never write a song at the piano. I get the rhythm first, and the rhythm more or less suggests the melody. But you cannot make the melody unless you know how; that is an accomplishment that takes years to acquire. It is like a business man writing a letter. There is a certain way of writing a business letter and there is a certain way of writing songs. And it can only be gained by experience.

I do not consider melody to be altogether a gift. It is not so much inspiration as

[Photo, Dobson, Liverpool.
NAT D. AYER.

application. I believe greatly in the value of inflection, and always I try to make the tune fit the words. Nine times out of ten people who have no voice can speak a song, and it will sound as if sung. Inflections are different here from those in the States, as you will appreciate, and that is what makes my songs characteristic. Certain notes can only be sung on certain vowels; frequently composers do not take the trouble to adapt the music to the words. Some words want the mouth open, some require the lips closed. I have made a study of that phase of writing, and that is why I insist on the value of inflection.

The "Over-the-Top" Song.

Of the number of songs I have written the most successful, I think, were "If You Were the Only Girl" and "Oh, You Beautiful Doll." The former will always be recalled whenever the Great War is mentioned. It is said that the boys marched away to "Tipperary" and went over the top with "The Only Girl." "You Beautiful Doll" has been sung in almost every part of the globe—even China. I have never, however, had any royalties from China. I doubt if the money would be much good if I did. I should probably get something like ten million yen, and it would work out at about 10d.!

I have written a number of musical comedies, both words and music, which were never used and never will be. That is where song-writing is such a hard game. Much depends upon the personality of the singer. Sometimes a good song is killed simply because it doesn't suit the singer's personality. Songs, moreover, should be adapted to the needs of the audience. No song, however, is too good for a piece like "The Byng Boys."

How George Robey Became Sentimental.

Anyone who said before the production of "The Byng Boys" at the Alhambra that George Robey could get a sentimental song over the footlights would have been loaded with derision. Accordingly, when it was found that I had written the duet "If You Were the Only Girl in the World" for George Robey and Violet Loraine there was considerable doubt as to whether the audience would take it seriously.

Mr. Robey and Miss Loraine were believed to be nothing if not comedy artists, and it was feared that their incursion into the realms of sentiment would be disastrous.

I was very keen, however, on the number going in. The only love interest of the revue was centred in the characters played by the principals, and it had to be retained. I believe in novelty, and the chief feature in novelty is surprise. I did not recall any fun merchant being entrusted with the love interest of a piece, and the fact of a comedian suddenly becoming serious appeared to me to be a distinct surprise. That was the "punch" of the piece, and someone had to put it over. Anyhow, the duet was tried out at the dress rehearsal, and the result proved that I was right.

Songs run in cycles. No sooner does one sort of song become popular than another follows immediately on the same lines, and mostly the second is a better seller than the first. "Oh, You Beautiful Doll" had a world-wide popularity, but far more copies were sold of "You're My Baby." There is only one way to judge of the popularity of a song, and that is by returns.

Mimicry in Music.

Writing a song is more or less mimicry. My two boys are musical, and it is perfectly natural that they should be. It is probably due to the fact that they are brought up on it. The elder boy, now nine years old, had already written a song when he was eight. It was about taking a girl to a fancy dress ball, and the chorus ran something like this:—

"I went to a ball in a fancy dress suit,
Carrying a drum and also a flute.
I said, "Hullo, Mary!" She said, "Hullo, Jack!
I must get home early, or I'll get the sack!'"

I encourage my boys to cultivate the art of observation. I started by getting them to describe from memory the contents of a room, the number of stairs in a staircase, &c., so that they would apply the principle to music. It is a sort of Pelmanism!

THE PLAY AND PAGEANT UNION.

The Play and Pageant Union gave four performances of "Love's Labour's Lost" at the Hampstead Garden Suburb Institute last week. Once more these amateur players prove their courage and good sense in tackling a seldom or never-acted play. If there are no traditions to follow neither are there any to be hampered by, and both producers and actors are put to it to make something out of the text for themselves. As they could hardly help doing, given the loving care evidently bestowed on the whole production, the Hampstead people made a delightful thing out of the "pleasant conceited comedie." They captured its bright spirit; showed it for what it is, a real bit of merry England. Mr. G. M. Ellwood's costumes, in tune with the play, were gay as field flowers, and just fantastical enough without being extravagant. They contributed greatly to the effect of the freshness, which was the note of the performance. Like Mr. Frank Hart's scenery, they were a product of P. and P. U. members; but no dresses ever looked less "home-made."

The best of the acting came from Paul Jewitt as Berowne, Philip Jewitt as Don Armado, Harold Jewitt as Boyet, and Kitty Moeran as the merry Rosalin. Brenda Freeman, too, gave a clever performance as Moth. She sang the songs in just the clear, musical pipe that ought to come from the throat of the saucy page. Jean Garside was sweet and gracious as the Princess, and George Bradley and Frank Hart gave out the gems in, the speeches of Sir Nathaniel and Holofernes with great gusto. Most of the rest of the cast were quite good, and nobody was quite bad.

The producers, Paul Jewitt, George Bishop, and John Garside deserve congratulations.

THE VARIETY WORLD.

Gala Performance at the Hippodrome—Proposed Tribute to Joe Elvin —The Popular Knickerbocker Club—Vaudeville Golfers.

Gala Performance at the Hippodrome.

On Dec. 12, at the London Hippodrome, the King and Queen are to attend a performance in aid of the Variety Artists' Benevolent Fund. "It is rather an achievement," said Mr. Marlow, the secretary of the Fund, to an "Era" representative, "to get the King and Queen to attend two of these performances two years in succession. It shows their Majesties' gracious approval of the objects of the Fund."

It is worth recording that the Moss' Empires, Ltd., are not only lending the Hippodrome for the performance, but they are giving the absolute total proceeds to the Fund. They are defraying the cost of everything connected with the performance, even the cost of the programmes.

The Wylie-Tate revue, "Round in 50," will not be presented that night, but the artists will be paid as usual.

Variety Again at the Palladium.

"Rockets," Harry Day's revue, which has had such a long and successful run at the Palladium, is shortly to be withdrawn from that house, and will be succeeded by another popular Harry Day revue, "Spangles." On Boxing Day the Palladium will revert to an all-star variety programme, three times daily.

Tribute to Joe Elvin.

The many friends and comrades of that fine sport and real good fellow, Joe Elvin, propose to pay a special tribute to him in recognition of the many services he has rendered and the generosity he has always extended to the variety charities and the profession in general.

Joe, who has now reached the fiftieth anniversary of his professional career, was the founder of Brinsworth, the old pro.'s Paradise, to which he has given many hundreds of pounds, and been instrumental in collecting the necessary amount for the purchase of the freehold of that institution. A special committee is being formed, and all willing to join the same or give a helping hand as stewards should communicate at once with the Hon. Secretary, Joe Elvin Testimonial Fund, 18, Charing Cross-road, W.C.2.

Passing of the "Pearly King."

Yet another of the old school of entertainers is lost to variety by the death of Hyram Travers, who passed away recently at the age of 73. The original "Pearly King," deceased was at one time very popular at the halls with his coster impersonations. The interment took place at Manor Park Cemetery.

Knickerbocker Club Dance.

Last Sunday's dance at the Knickerbocker Club was attended by over two hundred people, many well known artists being present. Incidentally the Club is being inundated with applications for membership, so that there is no doubt about its complete success.

Exciting Snooker.

Two of the "old hands" were playing snooker on Monday, when we visited the Club. These were Mr. Paul Martinetti and Mr. J. W. (Pappa) Cragg, who were contesting the issue in their match for the Knickerbocker Club Snooker Handicap. After a tight match, Mr. Martinetti made a sudden spurt, and won by a small margin.

A Happy Family.

When Ivor Vintor leaves the cast of "Rockets" on Dec. 9—to rehearse for panto. at Bristol—he will have played nearly 500 performances without missing a single show. Ivor says that he will greatly miss Daddy (Chas. Austin) and Mummy (Lorna Pounds), and that he will always look back and appreciate what has been the most happy engagement of his career. Ivor says "it's been just a happy family."

Vaudeville Golfing Society.

Friday (to-morrow) is the day for the usual monthly bogey competition of the Vaudeville Golfing Society. The competition will take place at Sudbury, commencing time 10 a.m.

Committee Meeting.

A committee meeting was held yesterday. Among the things discussed was the conditions of play for the Colonel Walwork Cup. Colonel Walwork is a friend of Mr. Billy Merson, and takes a keen interest in all the Vaudeville Golfing Society's activities.

Keeping Their Eyes In.

There were no fixtures last week, and the fog kept the majority of the London players off the links. Several stalwarts, however, ventured forth on Sunday at Raynes Park. Mr. Arthur Lenton played Kharum, whilst Mr. Bobby Hind had a quiet game with Mr. J. C. Humphries. Playing conditions were reasonably good, and there were some quite useful scores.

Frank Macnaghten.

Mr. Frank Macnaghten is sailing for Rio de Janeiro on Thursday, Nov. 30, per Pacific Line steamship "Oropesa" from Liverpool. After visiting the Brazilian Centennial Exhibition he will proceed south to Port Stanley, in the Falkland Islands, calling en route at the Patagonian ports. Mr. Macnaghten will return home via Valparaiso, the Panama Canal, and Havanna. He expects to be back in England early in March.

New Keith Theatre.

What is described as the most costly and perfectly appointed theatre in the world has just been opened by E. F. Albee in Cleveland, Ohio. It was built under his personal supervision, at a cost of five million dollars. A tablet on the front of the theatre dedicates it to the memory of Benjamin Franklin Keith. The new house seats 3,500 persons. It contains an art gallery and other luxurious appointments.

Died in Harness.

The Apollo Trio lost the leading member of their troupe, in a tragic fashion, at the close of the second house at the Sheffield Empire on Friday night. The usual feats of strength had been gone through, when the leader suddenly collapsed on the stage. The curtain was rung down, and the services of Dr. Hargreaves secured without delay, but the performer was dead when he arrived. Apparently the exertions had been too much for the unfortunate artist.

A Record.

Owing to the sudden indisposition of Mr. George Carney, who should have appeared this week in "1922" revue, at Birmingham, Mr. Fred Karno 'phoned Mr. Fred Kitchen (who happened to be resting this week) and asked him to oblige by playing the part. It was then 3.30. Mr. Kitchen caught the 4 o'clock train and was able to appear at the Empire first house.

Lily Masters.

We are pleased to hear that Lily Masters, Neil McKay's late partner, continues to make good progress down Bournemouth way, where she is taking the cure. Lily sends her regards to all friends. Should any of them have a few moments to write to her, the address is Linford-gardens, Ringwood, Hants.

Doris Harley Indisposed.

We are sorry to hear from Billy Harley that his partner Doris has had to give up working for the next few weeks, having entered a private nursing home in Manchester on Tuesday to undergo a rather serious operation. It is hoped that Doris will be well enough to commence pantomime in six weeks. In the meantime, she will be glad to hear from any friends who may write her care of Dr. Magian's Nursing Home, 32, Acomb-street, Whitworth Park, near Manchester.

Gene Gerrard's Return.

Hailed everywhere in Australia as having achieved the greatest success of any English star comedian who has visited that country, Gene Gerrard is returning to England, via America, in December, to fulfil a contract with Fred Karno.

A Record-Making Revue.

Very fine reports are being received of Mr. Harry Day's latest revue, "Radios," with George Clarke as the principal comedian, which is packing the Plymouth Palace this week, and is due at Cardiff Empire on Monday. Special comment has been made with regard to the clever stage craftsmanship evidenced in the revue, and it is all the more pleasing to know that it is the work of an English producer.

As matter of fact, Mr. Charles Henry, who devised and staged "Radios," has been identified with the last 25 revues of Mr. Day, and for several years has been responsible for the successes that have streamed out under the Harry Day banner. As Mr. Day has said: "Mr. Henry is one of his finds."

Mr. Gilbert Brown, Mr. Day's general manager, as in previous revues, has written additional scenes for "Radios," and another to whom much of the success of the revue may be attributed is Mlle Albion, the ballet mistress of all the Harry Day revues, and principal dancer in "Rockets" at the Palladium. She has invented and arranged all the dances.

Dan Rolyat.

We are sorry to hear that Dan Rolyat is on the sick list, and was compelled to give up at Camberwell recently, as he was suffering from acute bronchitis. Dan hopes to be well enough to open at the Alhambra on Monday next. Amongst his latest successes are "Binks the 'Tec," "It Cant be Done," and the "Football Referee."

A Travelled Artist.

Carlton, at the Alhambra next week, will return to the scene of his former triumph. Having been in the Civil Service, he decided to give up work with "red tape" and join "fit-ups." While playing in a small company in Edgware-road he received an offer from the Alhambra. This he accepted, and his luck was broken. Carlton is, perhaps, one of the most widely travelled artists in the world. He has studied Chinese, and the Indian fakirs have been one of his special studies.

Hilda Nelson's Bereavement.

We are sorry to learn that Miss Hilda Nelson suffered a sad bereavement on Friday by the death of her mother, who had been ailing for some time past. Miss Nelson was appearing at the Palace, Carlisle, and on Thursday last was called to Harrogate.

Percy Mayne.

Percy Mayne has given his "Star" car rather a severe test during the past few weeks, and he is more than satisfied with the results. Travelling from Birmingham to Glasgow—303 miles—the trip was accomplished in 9¼ hours, whilst the journey from Glasgow to London (438 miles) was covered in 14 hours from door to door. The odd 38 miles on this trip is accounted for by the fact that Percy was compelled to deviate from the usual route owing to road repairs.

Frank E. Franks.

Frank E. Franks, who is in town this week at Walham Green, and doing very well, is a busy man. His activities at the moment include the preparations for his big panto. at the Opera House, Middlesboro, where he is producing "Cinderella" on a lavish scale, and with a strong cast. Frank reports that his revue, "Take a Rest," is doing excellently, and is at Paisley this week. After panto. he has two more shows to produce, "Lucky Lawrence" and "A Peep Into 1930."

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. Windsor Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited:—Variety: Miss Lucille Benstead, the Mariajanos, Arthur Reece; and to play in pantomime:—Miss Florence Cameron, Miss Fabbie Benstead, Miss Judy Wallace, Miss Bertha W. Russell, Bert Harrow, Percy Cahill, Edgar Morgan, Rowland Hill.

Billy Moran.

We hear that Billy Moran, who was with "En Casserole" at the Alhambra, has been engaged to play Chas. Withers' part in "For Pity's Sake," and will be commencing in a few weeks. Billy was for ten years with Fred Karno's productions.

Loch and Lomond.

At the Queen's, Poplar, recently, Loch and Lomond were presenting their delightful scenas, and scored a popular success. This week they are at Southsea, and will be at the London, Shoreditch, next week.

In Memory of Fallen Comrades.

On Friday next, at 11 o'clock, the V.A.F. the M.H.A.R.A., the V.A.B.F., and the Terriers' Club are taking a wreath to the Cenotaph, in memory of their fallen comrades.

Leslie Hyde.

Leslie Hyde is back in town after his concert party season. His last appearance in London was in "His Little Widows," and he is now considering offers for another production. Leslie will be remembered as the partner of Billy Caryll in the dancing act of Caryll and Hyde.

Marie Crisetta.

We hear that Marie Crisetta, the Continental dancer who was at the Empire, Shoreditch, last week, will be at the Alhambra on Dec. 18, presenting a series of new dances.

"Old Bill" and Ernie Mayne.

At rehearsal on Monday last at the Victoria Palace, Capt. Bairnsfather introduced himself to Ernie Mayne, and confessed to Ernie that he had been an ardent admirer of his for many years past. He told Ernie that when he lived in Cardiff some years ago he paid many visits to Birmingham to see him in pantomime, and recalled several comedy scenes to Ernie that he used to enjoy. Ernie showed us a fine sketch of "Old Bill" as Ernie Mayne, which the Captain did the other day.

M.H.A.R.A.

The 1,269th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday. The following members were present:—Messrs. Harry Claff (chairman of the Committee) who presided, J. W. Cragg (hon. trustee), Bruce Green (hon. trustee), Fred. Woellhaf, Reg. Ewen, Cecil Morley, Harry Marlow (hon. trustee), Harry Mason, (vice-chairman), W. H. Atlas, Barry Ono, and C. Douglas Stuart (secretary). The secretary referred to the death of Mr. Geo. Chirgwin, for many years hon. trustee to the Association, and the Committee rose in silence to his memory. It was decided to contribute towards the wreath to be placed at the Cenotaph on November 23.

Emerald and Dupre.

At the Hackney Empire last week Emerald and Dupre made their reappearance in England after their long colonial tour—two years in Australia and for a similar period in South Africa. They were given a hearty welcome, and "Billeted" proved as popular as ever. After playing Yarmouth and Reading they return to play Shepherd's Bush, and later will be seen in production.

Marjorie Fulton.

The dainty entertainer, Marjorie Fulton, who did so well at Clapham last week, is at Putney this week, where she is making her last appearance in town prior to her panto. engagement at Leicester, where she plays principal girl in Fred Clements' panto. Next week Marjorie is at Manchester.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that fourty-five death levies are now due upon the 1922 books. Red stamps forty-seven.

An Election Wedding.

Yesterday week Chas. Fleming, of The Flemings, and Miss Odette Jalowicz drove up to the St. Martin's Registry Office to be married. They endeavoured to keep the affair quiet, but it being Election Day, just the opposite happened. On arrival at the building they noticed a large queue—evidently voters—and not realising what was happening, joined the crowd. Asked for their voting cards, they then explained the real object of their visit, and eventually were ushered into a room adjoining that which had been converted into a polling booth. Chas. imagined that he had carried out the proceedings very quietly until he saw the evening paper giving a detailed account of the affair.

Hilda Mundy.

Hilda Mundy, who finishes with the "Smith Family" on Dec. 16, has had several offers for other shows. One that specially appeals to her is to play in a new French farce, in which she would have to speak in broken English, a character she has portrayed often in revue.

Alec. Regan.

When Alec. Regan, who is doing so well in Fred Karno's "1922," concludes his engagement with that production it is possible that he will be seen in the West End in a new musical play.

Georgie Wood in Australia.

Georgie Wood is still going strong in Australia. Everybody seems to like him, and one writer referring to him declares: "When the apparently small boy's troubles dissolve in tears there is not a woman in the house but yearns to mother the poor lamb, and not a man who does not feel like dad, when he says 'there, go to your mother, old son.' One woman said, 'It's his chubby little knees that get me, and the way his cropped hair sticks out at the back of his head—and no grown-up owns such a pointed chin and snubby nose.'"

Georgie has been made a member of the 1st Sunbury Troop (Victoria) of Boy Scouts, and writes home: "I am proud of the fact that I am now a Victorian Scout, and shall always treat my scarf as a badge of honour, standing for what it does—the principles of Scout Craft—the interests of which I have so keenly at heart." Whilst in Australia he has proved that statement to be abundantly true. Georgie will be back in England, all being well, in time to fulfil his pantomime engagement in Manchester, where he is to play Jack Goose in "Mother Goose."

J. Taylor Lawson.

The many friends of Mr. J. Taylor Lawson, the recently-appointed resident manager of the Empire Theatre, South Shields, will be pleased to know that he is settling down nicely in his new position. Previous to his present appointment Mr. Lawson was resident manager of the Hippodrome, Dover, and was formerly with the Moss Empires, Ltd.

"Cinderella" at the Hippodrome.

Stanley Lupino leaves the London Pavilion at Christmas to be Buttons in "Cinderella" at the London Hippodrome. Jay Laurier also leaves the Pavilion cast to join another of Wylie-Tate's pantomimes, "Jack and the Beanstalk," at the Empire, Sheffield. At the Hippodrome, Bert Errol is to play one of Cinderella's sisters—though, of course, not an ugly one! "She" will be remarkable for the gorgeous gowns "she" will wear, one being of black satin with damask trimmings, costing £300.

Clarice Mayne, as principal boy, comes from the Vaudeville show, and Daisy Wood will be Dandini.

There will be an enchanted lake, and at the bidding of the Queen Fairy 60 other fairies will merge into the water, and completely disappear. A crystal carriage is being built, and this will be driven by 20 miniature white ponies.

Following is the full cast of "Cinderella":—Prince Charming, Clarice Mayne; Dandini, Daisy Wood; Baron Mumm, Victor Crawford; Maxi Mumm and Minnie Mumm (Ugly Sisters), Dolly Harmer and Bert Errol; Cinderella, Daisy Burrell; Broker's Men, Nervo and Knott; Buttons, Stanley Lupino; Demon, Julia Harcourt; Fairy, Winifred Roma; Clown, Bob Reed; Water Gods, Miss Noval Watson's; Ponies, Fred Astley's; Tiller's Children.

Wilkie Bard's New Act.

On Monday evening, at the Liverpool Hippodrome, Wilkie Bard introduced a new act, which was interesting by reason of its originality. Whilst singing a ditty on "The Music Doesn't Matter," the stage becomes darkened, and the "spirit of old composers" appears to upbraid him for his disparaging remarks concerning music. The visitant announces himself as the representative of the great melody masters, and on Bard asking if they are well, is assured that they are all dead. "Have you not heard of Mendelssohn?" "Yes," says Bard. "But I don't like him, because he ruined my life by writing the 'Wedding March.'" "And Mozart?" demanded the ghostly form. "You mean George," replied Wilkie. "Oh, yes, we played in pantomime." This kind of repartee goes on for about ten minutes, after which both join in a duet.

The Four Swifts.

That well-known club-juggling act, the Four Swifts, have been booked for America for a tour of the Keith circuit, commencing in January next. They have been here now for eleven years consecutively, a great tribute to their popularity.

Winifred Ward.

A few days ago that popular young male impersonator, Winifred Ward, was engaged to play title-rôle in "Robin Hood," which will be one of the principal attractions around the Syndicate and other London halls this year.

Mike S. Whallen.

On Tuesday last Mike S. Whallen—who is renewing acquaintance with Camberwell audiences after many years—was called upon to deputise at Croydon Empire.

Harry Green at Golders Green.

At the Hippo., Golders Green, this week, Harry Green brings that popular success "Welcome Stranger" to the suburbs, and it was heartily received on Monday by a large audience. The present tour ends at Brighton next month, after which we may see Harry revive that delightful sketch "The Cherry Tree."

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild tender their sincere thanks to Mr. Lionel Carson for a donation of £5 5s., and to Dorothy Ward and Ernie Lotinga, £1 1s. each, per Lottie Albert; also to M'Lita Dolores for using her influence in getting a collection at the Palace Theatre, Reading, where the members of "Listening In" company collected £14 10s.; Margaret Radcliffe for her further efforts at the Victoria Palace, collecting £1 10s. from the following:—Kitty Doner, £1; Mr. and Mrs. Oswald Williams, 7s. 6d.; and Chick Farr, 2s. 6d.

The sum of £61 0s. 11d. was collected at the Empire, Stratford, last week. This excellent result was in a great measure due to the eloquent speech made by Mr. Alec. Regan, who was appearing in Fred Karno's revue, "1922."

The supper and dance at the Savoy Hotel on Sunday, Dec. 3, promises to be a brilliant success. In addition to those already announced, the following have secured tickets:—Ella Retford, Jay Laurier, Paul Murray, Fred Russel, Myer Goodman, Mr. and Mrs. Albert Whelan, Mr. and Mrs. Billy Merson and party, Horace Sheldon, and many others. To avoid disappointment early application should be made for the few remaining tickets, as accommodation is limited.

Linga Singh.

Linga Singh writes that he has been doing big business at the Palais d'Ete, Brussels, with his magical show, and that variety is very popular there.

The Terriers.

At the meeting on Sunday last Ken Barton officiated as W.T., Howard Ward as V.T., W. H. Atlas, G.C.; William Welsh, W.I.; George Herd, W.D.; Billy Hale, Y.B.; Charles E'stree, Organist; and Arthur Were, Secretary.

A hearty welcome was extended to Billy Hale upon his re-appearance in the Kennel.

The following applications for membership has been received:—First notice, J. Crasey and S. D. Hicks. Final, Ernie O'Moore and Arthur Day.

Candidates who have passed the ballot: Ernie O'Moore and Arthur Day.

A ladies' dinner and concert will be held on Sunday next, at the Grafton Hotel, Tottenham Court-road, at 6.30 p.m., Terrier Albert Voyce in the chair. Terrier Howard Ward will act as musical director, and Mr. Harry Sutch as accompanist. Immediate application should be made to the secretary for tickets.

The secretary will represent the Order at the Music Hall Ladies' Guild Ball.

The Grand Rally of the Order was held on Sunday last, and the usual celebrations took place.

George Robey sent a donation of £2 to the Variety Artists' Benevolent Fund, instead of sending a wreath to the funeral of the late George Chirgwin. A practical form of respect, which the big-hearted Chirgwin would probably have appreciated.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—VIII.

By JOHN P. HARRINGTON.

Quite a number of performers I have known have started in one line of business and gradually drifted into quite a different style altogether.

Gus Elen, for instance, was originally an eccentric comedian, but afterwards found his true forte was the portrayal of coster types of character; whilst Wilkie Bard was a coster comedian before he developed into the quaint comedian he has since become.

Charles B. Cochran, too, came to Orlando Powell and myself to equip him with three songs to start as a comic singer, but went in for agency instead, and eventually became the great impresario he now is.

Before Clarice Mayne became a leading comedienne and ideal principal boy in pantomime she was one of the cleverest mimics of her brother and sister performers I have ever had the pleasure of listening to. It was only when Jas W. Tate invented the act that made Clarice Mayne and himself famous that her true *metier* was discovered, and mimicry discarded in favour of original conceptions of the highest order of artistry.

Wonderful Cissie Loftus.

Speaking of mimicry reminds me that many moons ago I first made the acquaintance of Cissie Loftus, at the house of her mother, Marie Loftus, on an occasion when George Le Brunn and I were visiting the latter with some specially written songs, of which her big success, "He Kissed Oi Once—How Ashamed Oi Was," was one, if my memory serves me faithfully.

Cissie was then in the school-girl stage, with her hair down her back, and a very quiet, demure little thing, too.

I cannot remember whether it was on that occasion or on a later visit to the house that the little girl gave us one or two of her "impressions" of various artists she had seen from the front of the house, whilst occasionally going round with her mother to her various turns; but I do know that we thought them very faithful copies of the originals, especially for so young a girl to render.

I must confess, however, that we were considerably surprised when, some little time later, Cissie Loftus appeared at the Oxford with wonderful success, and subsequently took the world by storm with her truly wonderful mimicry of leading artists.

It is not surprising that Cissie Loftus is so remarkably gifted, for her mother, Marie Loftus, in her day, was one of the cleverest artists that ever trod the stage.

Songs grave or gay, dialect or character, all came alike to this many-sided genius, and she was one of the highest-paid artists of her time.

"Declined With Thanks."

I well remember when George Edwardes wanted Marie Loftus for a piece at the Gaiety Theatre. Joe Tabrar was doing a good deal of business with the "guv'nor" at the time, and was quite confident that, at the big figure to which the Gaiety manager was prepared to go to secure her services, that he would be able to fix the deal up with Marie Loftus, which Mr. Edwardes empowered him to do.

Tabrar took me with him for company when he called at Miss Loftus' house, late one night, to discuss the business.

Marie listened very patiently whilst Joe expatiated on the marvellous amount of "kudos" that would accrue from her playing the leading lady's part in the new Gaiety piece, and then blandly asked: "And what is the salary Mr. Edwardes offers?"

Joe named a figure which sounded colossal to me, but Marie laughed aloud.

"Not a bit of use to me, Joe," she said. "Give Mr. George Edwardes my compliments and thanks, and tell him that I get twice that amount at my music hall engagements."

Joe looked incredulous.

"I see you have your doubts," commented Marie Loftus. "Very well—seeing's believing."

So saying, she went to her desk and took from a pigeon-hole a contract (I remember it was for the Scotia, Glasgow), and handed it to Joe for perusal.

I think I can safely assert that no music hall artist on the English stage in those dys got a bigger weekly figure than the one mentioned in that contract.

It far trancended George Edwardes' maximum, so, needless to say, Marie Loftus' engagement at the Gaiety Theatre did *not* come off.

Jenny Hill and Marie Loftus were great rivals, especially in the Press, in those palmy days.

Jenny Hill used to head her advertisement in "The Era" with the quotation from Theobald:—

"None but herself can be her parallel."

Marie Loftus, in the same paper, capped this one week with the headline to *her* advertisement:—

"None but herself can be her horizontal."

"Diddy," the Agent.

A notable figure in music-halldom, in his day, was Hugh J. Didcott, the agent.

He originally got acquainted with the profession, I believe, in the rôle of moneylender; then afterwards he blossomed forth as a comic singer, of the evening dress and dust-coat type.

I never saw him on the boards myself, but those who did assured me that as a singer he was superbly—not so good!

One of his principal songs was a number entitled "Tres Jolie," but it didn't bring him enough fame and engagements to induce him to continue singing his way into the hearts of the people.

So, presently, "Diddy," as everybody in the profession subsequently called him, came to the conclusion that he would become a music-hall agent.

And *what* an agent he became, eventually!

At his offices in York-road, Waterloo-road, he employed a regular regiment of managers, under-managers, clerks, secretaries, accountants, commissionaires, pages, and other assistants, in his really wonderful business.

He was like a king upon his throne, and practically as inaccessible, except to the elect of the profession.

To be on the books of "Hugh Jay," as the Two Macs used to term him, even in their music-hall act, was the "open sesame" to a full date book, and he certainly monopolised two-thirds of the "stars" at the zenith of his career.

The Toppling Colossus.

Music-hall proprietors took his word for the merits of any act he submitted, for he never "sold them a pup," and many a "star" of to-day has to thank Hugh J. Didcott for getting him his first "big money."

Didcott was an autocrat—a king amongst agents. "Everything in the garden was lovely" with him, for a long, long time, and then, one fatal day, he quarrelled with two of the biggest magnates in one of the most powerful West-End syndicates. Next day, or soon after, the professional world knew that the edict had gone forth that Didcott was "barred" from entering any music hall under the syndicate's control.

I never learned the true inwardness of this momentous quarrel, but it was sufficiently bitter never to have been cemented.

"Diddy," with such a powerful array of "stars" on his books, thought himself stronger than the big men of the syndicate—but he *wasn't*!

Gradually his enormous *clientele* dropped away from him, and went over to other agents, and, stripped of the sinews of war, his artists, the Colossus of yesterday toppled from his throne!

Poor old "Diddy!" He made a heroic attempt to rehabilitate himself, and two notable "stars," Marie Lloyd and R. G. Knowles, were faithful in their adherence to the fallen giant, but from a business which must have been worth many thousands a year, the ill-fated agent (outwardly jaunty and plucky to the end of his days, be it said) descended to one that was only very "small potatoes," when, a few years later, he died, a broken and disappointed man.

Magicians' Club.

Mr. R. H. Gillespie will be in the chair at the Ladies' Night of the Magicians' Club, fixed for Sunday evening next at the Winter Garden National Hotel, Upper Bedford-place, Russell-square. Many well-known artists will appear, and members and their guests are requested to be in their seats not later than 7.30.

The Vionas Banjo Trio, who happened to be in Sheffield last week, were called upon to deputise at the Sheffield Empire on Saturday night for The Apollo Trio. Owing to the success of the act, the Vionas were immediately given a series of bookings through the Fred Reynolds Agency.

We Three.

At Holborn this week that clever trio of entertainers, We Three, are concluding their act until next spring, as Susie Belmore and Vera Vere go into pantomime, whilst Dorothy Belmore has promised herself a long holiday in the Highlands. At Glasgow the other week, Dorothy lost her voice, and Susie and Vera were obliged to introduce some fresh numbers at short notice. We are pleased to hear that Dorothy is much better. Later in the week they will introduce a new number by Reg. Bolton, "Divide by Three," composed by Vera Vere.

"Miner's" Burned.

Miner's Bowery Theatre was almost destroyed by fire a few days ago, the upper part of the house being completely burnt out, writes our New York correspondent. It was a well-known house years ago, and many a Broadway star first appeared at "Miner's." Of late years it has been known as the Majori Royal Italian Theatre.

Capt. Roberts' New Toys.

Capt. Roberts, who will be remembered for his "Light and Sound" act, has been busy with some new inventions recently, and has now put some clever mechanical toys on the market. One is a dog that jumps out of a kennel at the call of a name or the clap of a hand, and this novelty should prove very popular. Capt. Roberts tells us that he has another new and original act for presentation early in the New Year.

The Anartos.

That popular skit, "Paint and Politics," presented by the Anartos, has now become an established success, and a return date has already been arranged for the Alhambra. Lawrence and Arthur go to the T.R., Edinburgh, for panto. this year for the eighth season with Howard and Wyndham.

LONDON VARIETY THEATRES.

THE COLISEUM.

After a short absence, the dainty feet of Lydia Lopokova and her companions are tripping over the Coliseum boards again, to our infinite delight. "The Masquerade," a ballet-comique arranged on Mozart's Serenade in G, is exquisitely graceful, delicately humorous, and to it the whole company that includes Ninette de Valois, Sokolova, Slavinsky and Wojcikowsky, bring the rare perfection of their wonderful art.

It is a fine test of a good actor if alone on the stage he can rivet the attention of the house for twenty to tweny-five minutes. Seymour Hicks can do it. He is doing it twice a day at the Coliseum this week in an extract, entitled "Waiting for a Lady," adapted by himself from Sacha Guitry's "Sleeping Partners," and he keeps the audience interested, chuckling with mirth and full of admiration for every second of the time. During the twenty-five minutes that he waits for the lady in a fever of impatience, he arranges the cushions, the flowers, the lights, talks of his love, and his anticipations, has a long conversation with her on the 'phone (with several cross-line interruptions), until we are all sharing his excitement with him. When the lovely lady (beautiful Barbara Hoffe) arrives, she is feeling faint. Distracted, he gives her a dose, not of sal-volatile as he imagines, but a sleeping draught, and she sinks gracefully on the sofa in a profound slumber as the curtain descends. It is an excellent half-hour's entertainment, and is most excellently acted.

Frank Cochrane, the famous "Cobbler" of "Chu Chin Chow," is appearing in an artistic musical fantasy written by himself and Dion Titheradge, set to music by Arthur Wood. It gives Mr. Cochrane a good opportunity to show that he is a clever actor, as well as a delightful singer, in the part of Chinese letter writer Wun-Tu, who successfully humbugs his clients to his own advantage and their complete satisfaction.

Joe Cohan and Anna Dorothy call themselves "Too Wise Fools," and show their wisdom by their infectious enjoyment of some merry back-chat. Malcolm Scott, as usual, had a hearty welcome on Monday afternoon, and got the audience in a roar first as Catherine Parr, and secondly as a Spanish dancer. We have seen him as both before, but Malcolm is never the same twice, he is always adding fresh gags and up-to-date allusions. Bryn Gywn has a fine "bass baritone" voice, and sang a couple of good songs beautifully; Peggy and Lena Chisholm, two charming Australians, are exceedingly clever, the one at the piano and the other on the violin; the Serlany Troupe first permit you to admire their bodily grace in white statue grouping, and then perform some wonderful gymnastic stunts, that show remarkable strength, skill and perfect physical fitness. Masu, the hand balancer, is another very good turn. Not only can he do marvellous things on one or two hands, but has mastered the entire art of balancing anything at any angle on any part of his head or his feet.

THE ALHAMBRA.

An unusually interesting programme, with Harry Weldon again at the top of the bill, is being provided by Sir Oswald Stoll for Alhambra patrons during the week. One can see Harry Weldon time and again without finding his humour one whit impaired. His "Stiffy the Boxer" number, revised and improved, forms the latter part of his turn, and a very hearty reception was accorded him on Monday.

With his sparkling and quick-fire patter, Du Calion always has his audience in a perpetual state of laughter from the outset. He is a resourceful artist, and a sure draw on any bill. His clever balancing feats on his ladder almost run the risk of being underrated by reason of the perfect air of nonchalance with which they are performed.

"One of the best turns of its kind seen for years," was the appreciative, but not over-stated commentary overheard during Monday evening's performance concerning Tom Payne and Vera Hilliard. Both these clever people are true artists to their finger-tips, and their comprehensive burlesque entertainment, which includes a life-like impersonation on the part of the lady of Miss Ella Shields, and an equally realistic impersonation of the late Eugene Stratton on the part of her partner, received the ovation it deserved.

Then there is popular Gertie Gitana, with four characteristic items, the best of which was "Johnny and Me," a well-written number, with a distinctly captivating air. The equilibristic feats of Delino performed on a slack wire, and the hand balancing on the part of a pair of artists new to the West End—Les Ocap—are both very amazing, and found an appreciative house. Mr. Bromley Carter's dialect studies and Mr. Erne Warsaw and Miss Evelyn Brewster's excerpts from Shakespeare introduced in novel form, are two other items in this excellent evening's entertainment, which is brought to a close by the Dancing Demons, a troupe of coloured acrobatic dancers, and finally the bioscope.

VICTORIA PALACE.

The popular American protean actress Charlotte Parry is making her re-appearance in this country at the Victoria Palace this week in that very unusual and fascinating sketch, "In the Light," in which she plays all the characters, or at all events, all the characters that appear before the audience. They constitute the witnesses and the prisoner at a murder trial. The sketch is played in complete darkness, except for a small patch of light that illuminates each witness when in the box. One hears the voices of the judge and the prosecuting and defending counsel coming from the vast, dark space. The effect is extremely impressive. The witnesses are an old man, a negro womap, and Italian, and an Irish girl, and the prisoner is an Italian woman. A very dramatic surprise is sprung at the end, when the trial is found to have been a dream on the part of the Italian woman. Miss Parry plays each part most wonderfully, and is certainly an actress of great ability.

A great and well-deserved welcome is given to that famous black and white artist, Captain Bruce Bairnsfather, who gives an intensely interesting account of how he first began, in the trenches, those splendidly humorous drawings of "Old Bill" and his associates. Captain Bairnsfather's "talk" is illustrated by lantern slides, and he also draws some original sketches of that famous character "Bill." This is the first appearance in England of Captain Bairnsfather as a single turn, and his success in the home country is certain. That favourite comedian, Ernie Mayne, is contributing generously to the programme, his three exceedingly funny numbers being "In Our Little Garden Subbub," "Ten Little Fingers," and "Wireless," each of which is followed throughout by roars of laughter. Amac, with the assistance of Mlle. Velma, presents his extraordinarily interesting and amusing three card trick, using giant cards and a real live "lady," and proves himself a very clever showman. On Monday evening Miss Violet Essex was unable to appear, but a very lively and amusing deputy turn was forthcoming in Key and Keyworth, who gave much delight with song, dance, clever talk, and business. Percy Mayne and Jack Sheridan seem to go from success to success, and we have never seen them in better form than they were on Monday. Mart and Pep are giving their very pleasing act as Lancers and tumblers, an act which is certainly one of the finest of its kind, and Bessie Mason, charmingly attired, is very popular with her impersonation of Alice Delysia and her ballad singing.

OLYMPIA, SHOREDITCH.

Among the turns achieving special popularity here this week is Lily Lena, the vivacious comedienne. She scores with "You Picked On Me." Hinsle the novelty comedy illusionist, assisted by Gertie Rees, gives another good show. He mystifies the audience one minute and makes them laugh the next.

Fred Curran, the topical and racy comedian, warbles of "Long Skirts" to a running accompaniment of laughter—contributed by the audience. From long skirts Fred passes to the woes of the book-maker and the racing punter, and the woes provide mirth. He gets his patter over in good style, and is a popular turn. Woolmer Young, the vocal comedian, does an amusing burlesque of an after-dinner orator, and sings "Everybody's Baby is Wonderful," a lively turn. Marie Denziloe, as the Romany girl with her violin, contributes a charming selection of popular melodies, changing from grave to gay, and classical to comic with equal success.

Fred Lake and Tom Barrasford do well with "Amusing the Baby Boy" and "Chatterbox My Boy." They also contribute a hilarious Irish ditty, "The Night That O'Rafferty's Pigs Ran Away."

HOLBORN EMPIRE.

Variety returns here this week after a fortnight of revue, and Mr. Charles Gulliver signifies its fresh arrival by presenting an excellent programme, which crowded houses on Monday enjoyed to the full. The Ideal of Ideals, as Miss Ella Shields is known to all variety patrons, tops the bill, and Miss Shields scores a personal triumph with her numbers, "Wide Awake Walter from Wimbledon Way" being especially popular. Fennemore Glyn's "furious" farce, "Dear Old Bean," which closes the programme, gives Frank Elliston and his capable company ample opportunity for some good comedy, which they take full advantage of. David Poole's ventriloquial sketch, with "Johnny Green" as the figure, is an excellent example of what good comedy and first-class technique can do. It is a very clever and very funny act. Austin Rudd was unable to appear on Monday, but the Four Stocks who deputised for him present a remarkably clever gymnastic act. These two ladies and two gentlemen had a fine reception. Louis Douglas and Sonny Jones, the two black-faced boys who syncopate and make merry generally, are very popular with Holborn audiences, and deservedly so. On Monday applause loud and long was their portion. Miss Jean Andrews, the golden-voiced soprano, sang very sweetly "Cowslip Bells," "Ohio Shore," and "Drowsy Head." Miss Andrews has charm and personality as well as a beautiful voice. We Three, as Irene Belmore,, Vera Vere, and Dorothy Belmore style themselves, in "Styles and Smiles," present an act as fresh and charming as possible. There is an irresponsible charm and gaiety about the show, apart from its artistic merit, that makes it doubly attractive. Ernest Hastings, humour and music at the piano; the versatile entertainer J. P. Ling, and Laura Guerite, complete the fine bill.

FINSBURY PARK EMPIRE.

That popular favourite, Coram, with the no less welcome "Jerry," are topping the bill here this week. The clever ventriloquial scena went as well as ever on Monday, which, as our Yankee friends might put it, is "saying a mouthful."

The use of superlatives is essential in describing the veritable triumph achieved by Harry and Burton Lester, in association with ten "'Frisco Cowboy Syncopators," in their fine musical melange. Each performer is an instrumentalist of first-rate calibre, and the assortment of instruments used is remarkable. A number of selections, in which "I Ain't Nobody's Darling," "Broncho Breakers," and "Oh, Death, Where is Thy Sting?" were prominently featured, called forth a tornado of applause, in response to which "Land of Hope and Glory" was played with really artistic effect to the loudly-expressed approval of the audience. The sketch is "put over" in such homely and intimate fashion as to render it keenly enjoyable. A double curtain and a heartfelt little speech of thanks brought this fine act to a close, amid a scene of enthusiasm as welcome as it is rare.

A prettily conceived little act is "Golden Dreams," presented by Dillon Shalland and a talented cast. The piece consists of song, harmony, and clever dancing, connected by a slight but coherent plot, and is ambitiously staged and dressed, and its reception was very cordial. Harold Walden, late of the Bradford City and Arsenal football teams, is a singer and raconteur of merit, his stage appearance being also an asset of importance. Sammy Shields, in football and other shows, maintains his reputation as a clean, original, and popular comedian; and the Four Swifts contribute as clever a club-juggling act as we remember to have witnessed. Business should be good this week as the result of the fine entertainment submitted.

THE GRANVILLE.

There is the usual excellent bill at the Granville, Walham Green, this week. It is a programme brimming over with good things. Mr. Frank E. Franks, whose talent is in inverse ratio to his stature, is one of the chief laughter promoters. He is particularly good as the official representative of the married men's union pleading for another war to enable him to get away from the "missus." Another diverting study shows him having a little altercation with the orchestra. Altogether, Mr. Franks quite endeared himself with the Granville patrons, and he got the best of receptions. Miss Molly McCarthy, a character comedienne, sang a couple of numbers very acceptably.

Mr. S. W. Wyndham is a funny comedian, who never fails to make an audience laugh, and on Monday evening Walham Greenites proved no exception to this general rule. His numbers were "What a Pal" and "I'm Going to be There." Demonds for an encore were so insistent that Mr. Wyndham had to supply an additional item. Fifteen minutes of singing, dancing, and instrumental work are comprised in the turn presented by Billy and Len Childs, these hardworking artists getting a hearty welcome. The Arnold Brothers are three immaculately clad gentlemen, who put in some neat simultaneous dancing; whilst the turn of Astor and Astoria is marked by an exhibition of clever club juggling.

There is plenty of vivacity about the work of the Theda Sisters and Thelma. Dancing plays a large part in their item, and it is all neatly executed. The dresses are striking, and their song material good, whilst the boxing skit at the end went well. The programme is completed by the Two Bells, novelty gymnasts, with some thrilling mid-air work.

HAMMERSMITH PALACE.

Mr. W. E. C. Gulliver has a fine bill here this week. A very special turn is that of "Katrina," who is ably assisted by "Joan." The dancing of these two ladies gives a good idea of the "poetry of motion." The music of the act is well selected, and includes "Invitation à la Valse," by Weber, Rubenstein's "Romance," "The Gopak," an old Russian folk dance, and a rag-time frolic with which it concludes. Cruikshank was in his best form, his jokes went well, and his song, "When You Are Twenty-one You Will Always Be a Baby In Your Mother's Eyes," and as an encore "Sally," brought him several calls, and he gave as a final response "The Old Bass Bottle." The Flemings presented a very artistic act "in alabaster," and they have a specially good number in "Hand Balancing." Arthur Jacobson is a skilful violinist. He has a good voice, and scored with "There's No Place Like Home, When the Heart is Sad," and also with his dancing. As an encore he gave a rag-time selection. Daisy Taylor, a versatile Scottish artist, had a favourable reception, and sang "Robin Adair, You're a Wee Bad Man," and "Never Mind" and as an encore "I Want My Mammie." Johnson Clark did well with his ventriloquial scena with the yokel "Hodge." "Under the Old Apple Tree." The patter is smart, and Hodge has a new song about his dog, which secured a curtain. Nora and Barney Moore appear in a pretty little sketch. The setting is an Irish cabin, and the acting is of the excellent kind one associates with Irish players. The sketch was well received. Ben Albert sang in his usual excellent manner "A Little Bit Here and There" and "Logic." George Lee gave a capital song in the character of a broken-down "swell"; and Clark and Ritchie brought the programme to a conclusion.

PUTNEY HIPPODROME.

The current programme at Putney is full of attractive turns. One of the most conspicuous is the comedy sketch, "Misery's Pill," in which Con Ingham and company are presented by Emmett Adams. This burlesque of prison life is extremely amusing; and Mr. Ingham, who gives a very clever and individual performance as Convic 13, receives excellent support from Miss Marie Brooke, Bruce Drysdale, Robt. Gilbert, Garrett Horlick, and Will Seymour.

That delightfully clever artist Esta Stella has great success with three items, "I'm Wild About Wild Men," an impersonation of Delysia singing "I'm Just Fed Up" ("J'en ai Marre"), and an impersonation of one of the Duncan Sisters. Harry Bedford contributes a couple of character studies of "down-and-out"-ness, "George Golightly," and "Moth-eaten Montague," and is rewarded with hearty applause. Nellie Anderson and Pat Nash, in "This, That, and Other Things," sing, gag, and dance most amusingly; and Fredson and Rejan contribute another entertaining duo act with song, story, whistling, and dancing. Hal Wright, a comedian with a voice of remarkable range, fairly "brings down the house" with his burlesque of an operatic duet between a soprano and a baritone. Another burlesque humorist of outstanding merit is Billy Bennett, whose recitations and songs contain some of the best material of its kind that the music-hall stage has ever known.

A dainty and pleasing little singer is Miss Marjorie Fulton, who has not the slightest difficulty in making herself immensely popular with "Keep On Smiling" and "Molly O'Malley and Me." Miss Fulton is rapidly making great strides in the profession, and is the lucky possessor of an attractive personality and a fine voice. That favourite ventriloquist, Fred Russell, introduces the ever-popular "Coster Joe," and has assistance, moreover, from a very pretty lady; and Stan Kavanagh, the Australian juggling humorist, is, as always, one of the most meritorious items in the programme.

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6.10 HOLBORN EMPIRE. 9.0
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In a One Act Playlet entitled,
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HERSCHELL HENLERE.
VERNON WATSON.
WILSON HALLETT.
VIOLET ESSEX.
HARRY FORD.
NORA DELANY.
TOM E. HUGHES.
SASCHOFF TROUPE.
CARR LYNN.
IVAN RUSSE.

6.30 KILBURN EMPIRE. 9.0
WHIT CUNLIFFE.
ERNIE MAYNE.
ESTA STELLA.
MIKE S. WHALLEN.
DAINTY DORIS.
NORA & BARNEY MOORE.
STAN. KAVANAGH.
SMARTE BROS.
BARRY BURNETT.
JOYCE & SHIELDS.

6.15 LEWISHAM HIPPO. 8.40
HARRY DAY'S Revue,
"SPANGLES,"
Featuring
ISABELLE DILLON.
WALTER NEWMAN.
NORAH DWYER.
WILL GANE.

6.30 CAMBERWELL PL. 9.0
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ERNEST HASTINGS.
JOHNSON CLARK.
ROSIE LLOYD.
GEORGE WILBEY.
ARTHUR JACOBSON.
GEORGE LEE.
MAYNE & SHERIDAN.
4 STORKS.
CHILTON.

6.30 GRAND, Clapham J. 9.0
TUCKER.
LAURA GUERITE.
FRED. RUSSELL.
CHAS. R. WHITTLE.
S. W. WYNDHAM.
J. P. LING.
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AUDREY KNIGHT.
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6.30 HAMMERSMITH PL. 9.0
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MARIE DAINTON.
HARRY HERBERT.
WILL VAN-ALLEN.
DAVID POOLE.
AUSTIN RUDD.
THE NEW McNAUGHTONS.
DAVE LEE.
SHIRLEY WHYTE.
HINSLE.

6.20 ILFORD HIPPO. 8.40
The W. & P. Productions Present
A New Comedy Revue,
"ALL PUT."

6.30 SHOREDITCH OLY. 9.0
ASTLEY & DALE Present
A New Version of
"THE LADS OF THE VILLAGE."

6.15 CROYDON EMPIRE. 8.30
Albert de Courville's Enterprises,
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"SMOKE RINGS,"
A New Revue in 18 Scenes, Featuring
SYD HOWARD.
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6.30 ISLINGTON EMPIRE. 9.0
WHIT CUNLIFFE.
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THE FLEMINGS.
WINIFRED WARD.
GEORGE D'ALBERT.
ANDERSON & NASH.
JOCK MILLS.
FREDSON & REHAN.
JEAN ANDREWS.

6.30 POPLAR HIPPO. 9.0
ARTHUR GIBBONS Presents
"THE ROTTERS,"
A Tale of a Respectable Family.
By H. F. MALTBY.

6.30 WOOLWICH HIP. 8.45
"HOUSE FULL."
A Three Act Farce by NORMAN LEE,
Featuring
ERNIE LOTINGA.
ADOLPH LUCK.
KATHLEEN BARBOR.

6.30 PUTNEY HIPPO. 9.0
ERNIE MAYNE.
DAISY TAYLOR.
GEORGE D'ALBERT.
RUSSELL CARR.
LES BASTIENS.
DAN HARLOW.
FRANK H. FOX.
ALEXANDER PRINCE.
THE WESTBROOKS.
DOLLY ELSWORTHY.

6.30 WILLESDEN HIP. 8.45
LEW LAKE Presents
LES ROUGES ET NOIRS in
"SPLINTERS OF 1922,"
Featuring
HAL JONES and REG. STONE.

6.30 COLLINS'S. 9.0
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THE VARIETY BALL.

MERRY REVEL AT COVENT GARDEN.

The third annual Variety Ball in aid of the Variety Artists' Benevolent Fund and Institution, held on Thursday at the Covent Garden Opera House, under the presidency of Mr. R. H. Gillespie, was well up to the standard of the previous functions, and was excellently supported. Proceedings started at ten, and even by that time there was a goodly number of dancers on the floor. Later on the artists began to arrive from their respective theatres and music halls, and by midnight the building was crowded, and thenceforward there was a rapid crescendo of merriment until the "wee sma' hours."

Many People "Stage Struck."

When we say that Covent Garden was crowded we do not refer to the auditorium alone. Even the stage was invaded. But what a stage! An Oriental Palace with ever such a nice refreshment buffet in the corner. Here also the orchestra was established, with a jazz canopy over its head, and palms all round to make an oasis for the Sheik to rest his weary bones in. How this orchestra worked. Every item was encored at least twice, and it was a good job that Mr. Corelli Windeatt was occasionally relieved of his baton, or he would surely have had conductor's cramp.

The Sheik in Evidence.

Mr. Windeatt occasionally passed on the baton to some other expert, such as Mr. Melville Gideon, who conducted that very popular fox-trot "If Winter Comes" (his own composition), and Mr. Lawrence Wright, who directed the interpretation of a new fox-trot, "Caravan," from the fertile pens of Messrs. Gene McCarthy and Gene Williams, the creator of "Wyoming." Most exciting of all perhaps was the appearance of a real Arab Sheik to conduct the fox-trot which has borrowed his appellation. Altogether there were twenty-eight different numbers culled from the portfolios of the following experts:—Messrs. Bert Feldman and Co., Francis and Day, Lawrence Wright, Chappell and Co., and Cecil Lennox and Co.

The Absent Friends' Box.

Although one missed the elaborate decorations which bedecked one or two of the boxes last year, all the tiers were peopled by gaily attired onlookers who lent colour to the interior. Among the box-holders were Sir Oswald Stoll, Mr. R. H. Gillespie, Mr. Bert Feldman, Messrs. Francis and Day, Mr. Lawrence Wright, the Co-optimists, "The Era," "The Stage." Mr. Harry Tate, the Grand Opera Syndicate, Mr. Edward Meaker, Miss Ella Shields, Miss Gertie Gitana, Miss Renee Reel, Mr. Fred Kitchen, Miss Ella Retford, the Trix Sisters, Mr. Jimmy White, Miss Marie Courtney, Mr. Whit Cunliffe, Mr. Julian Wylie, Mr. Ernest Edelsten, Mr. Horace Sheldon, Miss Lily Long, Mr. Bruce Green, Miss Mai Bacon, Messrs. Stanley and Barry Lupino, and the Vaudeville Golfing Society.

Mr. Gillespie, the President, had a large party in his box, including his brother, Colonel Gillespie, whilst the box occupied by the Stanley, Wallace, and Barry Club. The Mr. J. as made the headquarters of "The Wolves," the new benevolent club, devised on the lines of the club of that name founded by Edmund Kean in the early part of last century. The battle-cry of the Wolves sounded high and clear over the murmur of tongues many a time during the night. An innovation this year was the "Absent Friends' Box" on the ground floor. Those artists who had purchased tickets, but who were unable to be present, could have their names posted on the door of this box, and thus assist in the spirit of the gathering. Among those who availed themselves of this facility were Mr. George Bass, Mr. George French, Mr. Hymack, Mr. and Mrs. Talbot O'Farrell, Miss Hetty King, Mr. and Mrs. Robb Wilton, Mr. Julian Rose, Miss Effie Mann, and Miss Josephine La Barte.

Keeping the Fun Going.

Of course the night was not allowed to pass without various stunts to keep excitement at fever pitch. Half way through the programme there was an exhibition dance performed by "The Unknowns," a pair of Continental dancers, who aroused great enthusiasm with their graceful gyrations in the "New Wonder Waltz." All members of the fair sex present were also keenly interested in the costume worn by the lady partner, the dress in question being ornamented with sixteen hundred brilliants. Other incidents were the snow-storm waltz, wherein, by an ingenious use of the cinematograph and limes, the auditorium was flecked with white, and the several moonlight and rainbow fox-trots which made the scene more picturesque than ever. There were also several special events not scheduled on the programme, as, for instance, the graceful "pas de deux" executed by Mr. Charles Austin and Mr. Fred Kitchen. On the whole, however, it was essentially a case of "the dance is the thing," and the gathering, many of whom were in fancy dress, entered fully into the spirit of the affair.

Good Organisation.

Throughout the evening Mr. Gillespie, the President, and Mr. Harry Marlow, the Organiser and General Secretary, assisted by many capable allies, laboured strenuously for the success of the venture. Thanks to these enthusiasts everything went off without a hitch, and despite the immensity of the conclave there was not the slightest inconvenience in any of the departments. An excellent buffet supper had been provided, and there was accommodation for everybody.

Thanks to Mr. Gillespie's arrangement, all the managers of the Moss Empire Halls were present, making special journeys from the provinces for the occasion, whilst nearly sixty ladies from the London Hippodrome Beauty Chorus, and quite a number of principals from the same show, were also there.

Following are some of those whom we encountered: — Miss Ella Shields, Miss Gertie Gitana (and party in a stage box), Miss Ella Retford, Miss Lily Long and party, Katrina and Joan, Miss Pat Kendall, Miss Minnie Pine, "My Fancy," Miss Blanche Tomlin, Miss Mabel Green,

(*Continued in next column.*)

(*Continued from preceding column.*)

Miss Sylvia Rosen, Miss Clarice Mayne, Miss Kitty Fielder, Miss Hilda Glyder, Mr. and Mrs. Bert Weston, Mr. and Mrs. Billy Bleach (Dainty Doris), Mr. and Mrs. Myer Goodman, and Messrs. Harry Tate, Fred Kitchen, Charles Austin, Harry Weldon, Whit Cunliffe, Julian Wylie, Ernest Edelsten, Bruce Green, Stanley Lupino, Barry Lupino, Wallace Lupino, Joe O'Gorman, George Sanford, Joe Shoebridge, Cecil Collins, Tommy Arnold, Frank Brown, Albert Voyce, Harry Claff, Fred Russell, Fred Edgar, Eddie Jay, Kita Blake Adams (a splendid counterfeit of Mr. Billy Merson), Mr. Billy Merson himself, Albert Whelan, Len Fisher, Jay Laurier, Frank Boor, Jack Edge, Willie Clarkson, Len Stenhan, Dave Carter, Alec Regan, Paul Hall, G. H. Elliott, Stanley Logan, E. J. MacDermott, Will Fyffe, and Jack Marks.

PLEASURES OF PORTSMOUTH.

BRITANNIA FESTIVAL UP-TO-DATE.

With three theatres, two music halls, and an infinity of picture houses, pier palaces licensed for dramatic performances, Portsmouth has probably a more generous supply of entertainment than any comparable city in the kingdom. Some two years ago Mr. Peter Davey, managing director of the Portsmouth Theatres, Ltd., conceived the idea of devoting Princes Theatre to drama, played by a stock company. On Monday night that company registered its 1,200th performance—600 nights at twice nightly, *sans intermission*! The custom is to celebrate each "century" with a Festival, before which memories of the Old Britannia pale. Early on Monday afternoon the queue for the first house lined up, and very soon a queue for the second house fell in the rear. Few short of 2,000 people packed the immense theatre at each performance, so orderly while the performance was in progress that you might have heard a pin drop, but in the intervals a pandemonium of applause.

There have been very few changes in the stock company since its formation. Several of the original members are still on active service. Each one is known to every patron of the house, and was received with shrieks of welcome on appearance. Special programmes are arranged for these festivals, somewhat of an impromptu nature, made up of contributions, song, dance, monologue, by the various members of the company, and a short play—on this occasion a condensed drama, entitled "Defending His Own," by the stage director, Mr. Frederick Granville, who himself played an important part. When the show is over the company forms a circle in the true Old Britannia style, while presents are showered on each individual by admiring friends. There are many bouquets, but gifts more sensible and substantial. They ran up to a matter of hundreds on Monday night, ranging from well-fed chickens and prize-bred Pomeranians to cigars, dress lengths, boots, stockings, umbrellas, handbags, jerseys. Indeed, some popular favourites were knee-deep. And then a wild howl of "Auld Lang Syne" and "God Save the King."

Mr. Evan Roland, the grand old man of the company, is an original member; so is his wife, Miss Sybil Haughton; Miss Beryl Adair, too, its most effective leading lady; Mr. J. Grant Anderson, the leading man; Mr. Milton Raby, the heavy man; and Miss Adeline Raby, a capital comic actress. You see, they follow their lines quite in the traditional way. Miss Enid Cracknell is a pretty and promising undergraduate. Then there are Mr. Charles Denville, Mr. Aubrey Norton, Miss Lilian Brady, and Miss Constance Glen Albyn, all excellent.

Mr. Davey, in spite of many cares, takes a most paternal interest in this venture—his wife, too. There never was such a friendly federation. He spoke of his determination to maintain one house in Portsmouth for the representation of sheer drama, declaring that he would never willingly succumb to the overwhelming pictures. The custom is to do one play per week. In two years upwards of a hundred plays have been rehearsed alternatively with the evening performance. This week the attraction is "The Yellow Ticket." But apparently the pictures are long distant while there are such playgoers to be noted as a group of girls—six in number—who have been present, so far as observation goes, at one performance per night without default.

Visitors to Portsmouth during the current week are "The Heart of a Child," to the Theatre Royal; a revue, "Kick Off," to the Coliseum; another revue, "Better and Better," employing that quaint little fellow, Frederick Bentley, at the Hippodrome; and a variety company, including Mr. P. T. Selbit, with his two illusions, 'The Elastic Lady" and "Sawing Through a Woman."

On Monday Mr. Arthur Wellesley "tries out" the new Ian Hay farce, "Archibald's Afternoon."

Sammy Shields.

At Finsbury Park and New Cross this week, Sammy Shields is making his last appearance in town until the middle of January, when he resumes at Hackney.

Henry Corner.

That artistic ensemble "Symphonia," under the personal direction of Henry Corner, was given an enthusiastic reception at East Ham last week. This week Mr. Corner and his company are playing at the Empress, Brixton.

Fred Duprez in Antwerp.

Last Tuesday Fred Duprez enjoyed a novel experience, flying over to Antwerp in the morning via Amsterdam, and appearing at the American Club Concert in the evening, returning by the Instone Air Line on Wednesday morning. Next week Fred resumes at Edinburgh with "King Solomon, Junr.," which concludes its present tour at the Stratford Empire on the 18th of next month.

"Jack" and Jane Ayr.

For the Sunday evening concert at the Alhambra on the 25th inst., "Jack" and Jane Ayr, who made such an excellent impression recently at the Victoria Palace with their artistic song scena, have been specially engaged by the N.S.L.

THE WEEK'S RACING.

Ringing Down the Flat Race Curtain.

The Manchester November Handicap.
(Run Sat., Nov. 25. Dis. 1¼m.)

Torelore and North Waltham are both very worthy representatives of the top division, and we anticipate this pair having a lot to do with the finish. Both are well, and can get the distance thoroughly.

Torelore has the March Stakes to his credit, in the spring, but an even better performance was his record to Franklin, at level weights, for the Champion Stakes (1¼m.) in Cesarewitch week.

North Waltham showed ability over the course when winning the Manchester Cup in June. That is an asset in itself, and the fact that he is at home on soft going and is a natural weight carrier are further items in his favour.

Monarch has been too unlucky in all his ventures this year to fancy, and Eagle-hawk is another for whom excuses must be made, and pretty steep excuses at that, to see him winning with 8st. 4lb.

The Derby Cup front rankers in the market did poorly. Spes ran a dismal race for a supposed good thing, and Irish Belfry cracked just where it was thought she would come into her own. Nevertheless, we much prefer the latter of the pair, and hope to see her put in a real good show of the lesser distance. She is a real, genuine sort.

Brinklow cannot be passed over after his third to False Alarm and Charlebelle, and he may win this. At the same time we do not like horses that have not won a race for so long. It is all very well to show up forward, but it is not the same thing.

Ceylonese is advised as likely to do much better than at Derby, but we have heard of no particular circumstance that prejudiced his chance last Friday. He is not one to lose over, but we prefer others.

We dought Orpi lasting the distance out at racing pace in this company, despite his win over a mile and a-half at Edinburgh, and we feel sure Fancy Man will not do so.

The Lambton stable has a very dangerous pair in Crevasse and Express Delivery. The latter did exceedingly well in the summer, and early autumn, and is undoubtedly a good colt. Crevasse at her best would look a good thing. She has not won a race since the Liverpool Autumn Cup of last year, but her later running this season suggested her coming back to her best form again, and that would be hard indeed to beat.

We take Torelore, North Waltham, Irish Belfry, Crevasse or Express Delivery, Brinklow, and Ceylonese, to represent the pick, and shall stand on

TORELORE

as the winner, with Irish Belfry and Crevasse as the dangers.

At Mnchester to-day the Brackley Welter looks good for ENVOY.

The Delamere Handicap is a real good thing for ARRAVALE, and we shall be surprised if he misses this for the Manchester November Handicap. Should he do so, however, we should look to Vaddy.

The Woodlands Nursery entry contains some very speedy ones, amongst whom Atiroval and My Own can be named.

For the Rothchild Maiden Plate we like JEHOSHAPHAT.

On Friday, for the Sedgeley Three-Year-Old Handicap, SHADY LAKE each way should represent good business.

The Lancashire Nursery is palpably very open, but while we have every respect for Montfort and Portumna at the top, we shall stand on KWANNON to win this.

For the Ellesmere Welter we shall stand on WHITE BUD.

The Flying Handicap looks good for PHAT.

The distance of the Farewell Handicap will suit ROYAL ALARM to a yard. Tough opponents will arise in the shape of Fancy Man and Shady Lake, but our sympathies lie with the Stockbridge SELECTED. The Worsley Nursery is open; but, if he runs, ROCKEN is worth a little investment.

At Lingfield, on Saturday, for the November Nursery, Overseer, on the face of it, will be a terrible danger to the best of them, but we shall take a chance with MORESTEL, and as an each way investment we regard this one as sound.

The Finale Handicap should prove interesting. For the winner we shall rely upon the class horses, and expect to see HUNT LAW and Flint Jack fight the issue out.

Almeria Bay colt and Detritius look best for the Country Open Two-Year-Old Plate, and of the pair we accord DETRITIUS a slight preference.

Hal Wright.

At Putney this week Hal Wright is concluding a long season in town, and at the Grand, Hanley, next week will introduce a new act, when he will appear as a modern troubadour.

Hinsle.

Back from a Continental tour, Hinsle, with his own novel illusion show, is at present playing around the L.T.V. Circuit, and is this week appearing at the Shoreditch Olympia. He remains in town until Christmas.

Wallie Pearce.

Appearing at Rector's for the past two weeks, Wallie Pearce, the phenomenal dancer, is resuming the Moss Tour this week at the Empire, Newport.

Peggy and Lena Chisholm.

Concluding a season on the L.T.V. Circuit at Poplar last week, those delightful entertainers Peggy and Lena Chisholm are making their re-appearance this week at the London Coliseum, at which house Peggy is introducing a new pianoforte solo, "The Kitten on the Keys."

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 27, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 18 NOW DUE.

ALBANY WARD THEATRES, LTD.
(Note.—Rehearsal at all theatres at 1 p.m.)
FROME PALACE.—Apollo Productions present "Thank You, Phillips." Nov. 27, 28 and 29.
GUERNSEY ST. JULIANS.—The Norris Repertory Company.
JERSEY ALHAMBRA.—Earle and Richardson.
JERSEY OPERA HOUSE.—Jersey Green Room Club.
SALISBURY PALACE.—"Tons of Money."
STROUD PALACE.—Carlton Fredericks' presents "Little Babette." Nov. 27, 28 and 29.
TROWBRIDGE PALACE. — Carlton Fredericks' presents "Little Babette." Nov. 30, Dec. 1 and 2.
WEYMOUTH JUBILEE HALL.—The Willan Production present "Giggles."
YEOVIL PALACE.—Chris Charlton, Rondelle, Fitzgerald.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Lynn and Fisher.
HAMILTON HIPPODROME (rehearsal, 1).—Graham Watson presents "Winners."
IPSWICH HIPPODROME (rehearsal, 11.30).—Vera Wootton, Four Julians, Arthur Haynes, Smith and Walker, Doryal and Daley, Lindon and Moon, Edwards Trio.
IPSWICH LYCEUM THEATRE.—"The Brass Bottle."
NORWICH HIPPODROME (rehearsal, 2).—Anglo-South African Productions present "O Lady O!"
NORWICH THEATRE ROYAL.—"The Merry Widow."
PAISLEY RINK PALACE (rehearsal, 12).—Lyndon and Moore, Whyte and Whyte.
PAISLEY THEATRE (rehearsal, 12).—Karno's "Mumming Birds," Callum McCall, D'Marco, Walton Bros. and Ray, the Skating Nelsons.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—Harry Korris presents "Don't Worry."
WEST BROMWICH EMPIRE. — "Diavolo," "Dalban," and variety.
WEST BROMWICH THEATRE ROYAL. —Miss Ivy Maurice Rep. Co.

LONDON SYNDICATE HALLS.
(See page 27.)

LONDON THEATRES OF VARIETIES.
(See page 17.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12.)
BLACKBURN.—Flying Banvards, Jack Stocks, Clarkson Rose, Florence Yaymen, Noble and Rea, R. E. Livesey, Archie Hill.
BRADFORD. — Ray Brothers' "More Splashes."
BURNLEY.—Bros. Hannaway's "Oh I!"
CARLISLE.—J. Cumming's "See You Later."
HALIFAX.—Strength Bros., Van Dock, Fred Walmsley, Margaret Dennis, Great Wieland, Marie Lawton, Adams Duo.
HUDDERSFIELD.—Lily Morris, Minnie Collins, Shirley and Ransome, James Edison, Bruce McLoud, Moss and Orrell.
LEICESTER.—Company as booked.
SOUTHAMPTON.—Six Brothers Luck's "What Next?" revue.
WARRINGTON.—Bobbie Kerrigan, Nelson Jackson, Sinclari sand Dalva, Culpitt, Arturo Bernardi, Rich Taylor.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Morris and Kuming, Emilie Hayes, Percy Honri, The Eltzoff Troupe, Amac and Assistant, The Westwoods, Susie Marney.
BIRMINGHAM GRAND (rehearsal, 1). —Duncan and Godfrey, Donald and Carson, G. H. Elliott, Chick Parr, Kiddy Kennedy, Adam Tomlinson, Menis Brothers.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Daisy Dormer, The Flying Potters, Boy Ronald, Lauri Howard, Marcelle and Partner, Robb Wilton, Florrie Forde.
CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke, Kitty Emson.
EDINBURGH EMPIRE (rehearsal, 12).—Dorothy Darlington, Hart and O'Brian, Fred Duprez, in "King Solomon, Junr.," J. W. Rickaby, Tom Fagan.
FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Weldon, Florence Smithson, W. V. Robinson, Spencer Ward and Gertrude Long, Takio, Eddie Gray, King and Benson.
GATESHEAD EMPIRE (rehearsal, 1).—Broughton and Creedon, Jack Barty, Cornalla and Eddie, Wal Langtry, Aubrey and Hart, G. S. Melvin, Wood and Zola.
GLASGOW ALHAMBRA (rehearsal, 11). —Arthur Prince, Mercedes, Lohse and Sterling, Bert Weston, Pearl Mitchell and Sister, Jolly Johnny Jones.
GLASGOW COLISEUM (rehearsal, 11).—Shaftesbury Company, Ltd., present "The Royale Circus."
GLASGOW EMPIRE (rehearsal, 11).—Kirkby and Hudson, Alfred Leonard, assisted by Adeline Valery, The Three Equals, Jock McKay, Herbert Lee, Kharum, Sam Barton.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Three Nitos, Arthur Ferries, Stewart Morton, Tom Edwards, Elsie Southgate, Tom Clare, Hal Wright.
HULL PALACE (rehearsal, 1).—Miss Fillis, Claude Gardner, Frank Le Dent, Betty Barclay and George Glover. The Gresham Singers, George Jackley.
LEEDS EMPIRE (rehearsal, 1).—The Daros, Misguette and Maxly, Nellie Wigley, Dorothy Ward, Shaun Glenville, O'Gorman Brothers, Alfredo.
LIVERPOOL EMPIRE (rehearsal, 1).—The Wylie-Tate production, "Bran Pie." Cast includes the Two Bobs.
LIVERPOOL OLYMPIA (rehearsal, 1).—Foster Productions present "League of Notions."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11).—The Wylie-Tate Super Pierrots, Milton Hayes.
NEWCASTLE EMPIRE (rehearsal, 1).—Gicardo, Gilday and Fox, Nicol and Martin, Nixon Grey, Alan Brooks and company in "Dollars and Sense," The Femina Quartette, Wallie Pearce.
NEWCASTLE EMPIRE CINEMA. — Picture entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—The Raythers, Varney and Butt, Renee Ralph, George Formby, Junr., Jack Rose, Jay Whidden, Jack Lane.
NEWPORT EMPIRE (rehearsal, 1).—Frank O'Dell, Graham Brothers, Nona Dixie, Noni and Horace, George French, Carl Brisson and Sister, Radford and Russell.
NOTTINGHAM EMPIRE (rehearsal, 1). —The Wylie-Tate production, "The Peep-Show."
PRESTON EMPIRE (rehearsal, 11).—The Preston Light Opera Company, in "Florodora."
SALFORD PALACE THEATRE (rehearsal, 1).—The Marvelous Poppescus, Barker and Tarling, Pax and Serle, Victor Kelly, The Chelsea Pensioners, J. H. Scotland, Cosgrove and Burns.
SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Crystals."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Sparkling Mozelles, Renee and Godfrey, Malcolm Neil, Franco Piper, Coram, Talbot O'Farrell, The De Havilands.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Oh, Laugh."
STRATFORD EMPIRE (rehearsal, 1).—Flora Ashe, Daly and Healy, Herbert Clifton, Jack Pleasants, Bert Errol and Doris Brunton, Zetta Mor, Finlay Dunn.
SUNDERLAND EMPIRE (rehearsal, 1). —Daly's Theatre Company, in "The Lady of the Rose."
SWANSEA EMPIRE (rehearsal, 2).—Sammy Shields, Daisy Wood, Vanwy Chard, The Two Rascals, Fyne and Hurley, Aldor Trio, Theda Sisters and Thelma.
VICTORIA PALACE (rehearsal, 11.30).—Cowboy Syncopators, Morny Cash, Nolan and Holt, Foster Kershaw, Kenna Brothers, 5 Petleys, June and Betty.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"My Pretty Maid."

STOLL TOUR.
(See page 27.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Oh Yes."
BRIGHTON HIPPODROME (rehearsal, 12).—"The Garden of Allah."
LEEDS HIPPODROME (rehearsal, 12).—"Mr. Wu."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Rockets."
NEWCASTLE HIPPODROME (rehearsal, 12).—T. E. Finglass, George and Butcher, Hilda Glyder, Teddy Stream, Damsell and Boy, Frank Elliston and Co., Kafka and Stanley, Charlieri Brothers.
PARIS ALHAMBRA THEATRE.—Period commencing Dec. 1, 1922.—Five Carras, Lordain, Two Cozaroffs, Anna and Louis, Ristori and Partner, Four Hartinis, Derra de Moroda, Jean Flor, Frank and Somers, Riogoku Family, Jerry and Co., Hans Beetz and Partner, Fanny Nomano.
PORTSMOUTH HIPPODRME (rehearsal, 12).—Fred Karno's "1922."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Sunshine and Laughter."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Kick Off."
SOUTHEND HIPPODROME (rehearsal, 12).—James Hunter, Scot Gibson, Dolly Victoria, Elsie Gregory, Norton and Simmonds, Wrangle v. Wrangle, Ackroyd and Hardy.
WOLVERHAMPTON HIPPDROME (rehearsal, 12).—Maisie Ayling, Harry Bedford, Stradus and Dolly, Osborne and Perryer, John Alex Brothers, Tom Stuart, Marlowe and Thursten, Hanlon Brothers.

MISCELLANEOUS.
ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 12, at Stanhope Theatre).—Fay and Foy, The Gibson Sisters, Flo and Chris, Bert Ross, Sylvia Jefferis, Alf. Rose, Harry Links, Leslie Law, Vernon Morris, and pictures.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Clive McKee presents "The Joy Box."
ASTON HIPPODROME (rehearsal, 12).—Real McKays, Sandy Powell, Daimler and Eadie, Jack Hayes.
AYR PAVILION (rehearsal, 1). — "Patches."
BATH PALACE THEATRE (rehearsal, 1).—"Happy Go Lucky" revue.
COVENTRY HIPPODROME (rehearsal, 1).—Bert Maddison, Coverdale's Dainty Dots, Terry Wilson, Stylo and Assistant.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—Fred Collins' "Keep Guessing" revue.
EDMONTON EMPIRE (rehearsal, 12).—Vernon Watson, Sam Mayo, Marie Kendall, Mason and Bart, The Uniques, and company as booked.
EXETER HIPPODROME.—Loch and Lomond, Sidney Edwardes, Musical Burglars, La Fleur, Rejane and Betty, Bromley Carter.
GLASGOW PAVILION (rehearsal, 11).—Mooney and Holbein, Niblo and Doris, Walker's Juveniles, Variety Three, Norman Carroll, Molly Drew, Barnes Brothers and Watson.
KEIGHLEY HIPPODROME (rehearsal, 12).—The George Edwardes Company, "The Dollar Princess."
KINGSTON EMPIRE (rehearsal, 12.45).—

(Continued at foot of next col.)

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CAMBERWELL PALACE.

Some artists have an irresistible way which wins over an audience very quickly. Mike S. Whallen, who is here this week, is one of them. He talks his audience over. He gossips cheerily and confidentially with them, and tells them humorous stories, mostly of his Irish friend Maloney. Maloney appears to be a wonderful man, and Mike has some remarkable yarns—good, Hibernian, full-flavoured yarns—to tell of him.

Another clever side of Mike S. Whallen's show is his extempore songs of people in the stalls, in the gallery, and in the boxes. These songs, which fittingly portray his "subject," sends his audience into transports of delight.

Others who "make good" are such well-known favourites as Winifred Ward, Daisy James, Will Van Allen, and Harry Emeric. Naughton and Gold, Scot Gibson, and Ernest Krake's company also add to the fun.

CHOCOLATES FOR CHRISTMAS.

A reputation dating from days ere Victoria was Queen is worth keeping, and Messrs. Barker and Dobson, of Liverpool and London, are adding to their laurels with their "Viking" chocolates, assorted, and their even more luxurious "Belmont" chocolates. Superior to the finest Continental varieties, they are not only unusually fine in flavour, but are of guaranteed purity. The velvet-smooth chocolate is made from the very finest cocoa beans and the purest cocoa butter. The centres are varied and delicious, including orange, fruit, and cream, roasted almond, liquid fruit, marzipan with almonds, nougat, strawberry cream, and pistachio.

A box of "Viking" or "Belmont" chocolates will make a memorable Christmas gift. In addition to the ordinary ½ lb., 1 lb., and 2 lb. boxes, they are obtainable in a variety of handsome fancy boxes, &c., of lasting value. In the unlikely event of difficulty, readers should write direct to Messrs. Barker and Dobson, Ltd., Everton, Liverpool. The same firm are putting up the genuine Everton toffee and walnut toffee in special enamel gold tins.

Phil and Phlora.

Phil and Phlora, who are at the Coliseum next week, are dancers who have been making very considerable success in the provinces. They are neither ordinary acrobatic nor purely ballroom dancers, but they manage to put the two together in a happy-go-lucky way. Their act resolves itself into a really joyous ballroom rag.

Marjorie Stevens, the clever young English dancer, has been engaged by Mr. De Courville to appear in his new revue, "Smoke Rings." This will be her first appearance in England since her successful engagement extending over a year in Barcelona and Madrid.

For South Africa.

On Friday last Lucille and Fabbie Benstead sailed for South Africa, and were given an enthusiastic send-off at Waterloo. Lucille expects to return next March, but Fabbie is engaged for pantomime. On Friday week Mrs. Benstead is due to sail and join her talented daughters, and will stay on with Fabbie.

Tim O'Connor.

Thanks to Sir Herbert Barker, Mr. Tim O'Conor has been able to resume his acrobatic activities in "The Cabaret Follies" at the Queens Hall Roof, which he had to abandon for a few nights owing to a dislocated ankle. Mr. O'Connor, who has many times understudied and played in the place of Mr. Lupino Lane, has been twice to America, the last time being about twelve months ago with Delysia in "Afgar."

Stan. Kavanagh.

During the past few weeks Stan. Kavanagh, the Australian juggling humorist, has had some excellent offers from America and the Continent, and it is possible that he will fix up for the former country early next year. At Putney this week Stan. is presenting his new act, which he introduced on the Moss Circuit some time ago, and which occupied the "top of the bill" at the King's, Southsea, recently.

(Continued from preceding col.)

Mr. Jack Waller presents "Pins and Needles."
LUTON PALACE THEATRE (rehearsal, 12.30).—Jimmy Wray, Carr and Hamill, Four Revels, Evison and Hester, Stella Magni and Partner.
MERTHYR TEMPERANCE HALL.—George Belton and Partner, Valerie, Ramus, A and Leslie, Rochefort, Zoe and Zona, Ernest Montefiore in "Non-Suited."
PENGE EMPIRE (rehearsal, 12). — "Shuffle Along."
POPLAR QUEENS (rehearsal, 4).—Herbert Wellesley presents "There and Back."
READING PALACE THEATRE.—Johnson and Bert, Monica Daly, Howe and Hogarth, Delino, Emerald and Dupre, Pat and Joan, the Bohemian Trio.
SHOREDITCH (THE LONDON). — Harry Reso Jazz Band, Okayama Troupe, Fan and Girls, Eddie and Cute, The Hutchesons, The Ollems, Pitt and Charles, Jack Boot, Vesta Bros.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Haig Bros. and Ryan, Young and Bernhardt, James Stewart, Gilbert Heron and Co., Fred Morris, Glaser Girls, and company as booked.
WIGAN HIPPODROME (rehearsal, 11.15).—Frank E. Franks, She and Sister, Terise and Tait, Bonelli, Hengler Brothers, Tom Burton and Torino.

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CHIRGWIN'S FUNERAL.

Old Comrades' Tribute.

The late George Chirgwin, the "White-Eyed Kaffir," was buried in Barnes Cemetery on Friday last. Many variety folk assembled at the graveside to pay their last respects to the great artist, who was one of the dwindling number who form a connecting link between the old-time music hall and the modern variety theatre. Several old comrades, who had known and respected Chirgwin in the past, were present. These included Ted Leopold, Will Cornish, Jimmy Newland, Will Styles, and Jack Brunswick.

The cortège left 1, Polworth-road, Streatham—the residence of the son, at 12 o'clock. Twelve motor-cars conveyed the mourners and another car was necessary for the wreaths and floral emblems.

The mourners were Mrs. Chirgwin (widow), Mr. Geo. Chirgwin, Mrs. Chirgwin, jun., Miss Rita Chirgwin, Miss Joy Chirgwin, Mr. James Chirgwin, Mr. Joseph Chirgwin, Mrs. Clara Read, Mr. J. Rendle, Mr. Chas. Osborn, Mr. H. Ahern, Mrs. Louis Sefton, Mrs. Geo. Jackley, Mr. Harry Tate, Mrs. Harry Tate, Mr. Joe Elvin, Dr. Fenn, Dr. Cutler, Mr. A. Wright, Mrs. Arthur Williams, Mr. John Barton, Mr. H. Miller, Mr. H. Bland, and a deputation from the Music Hall Artists Rly. Assn., consisting of Messrs. J. W. Cragg, Harry Mason, Barry Ono, Fred. Woollhaf, and C. Douglas Stuart.

The floral tributes came from Mrs. Chirgwin (widow), Mr. Geo. Chirgwin (son), Mrs. Geo. Chirgwin, Master Geo. Chirgwin (grandson), Messrs. James and Joe, Misses Rita and Joy, Mr. J. Rendle, Mrs. J. Rendle, Mr. and Mrs. W. Perry, Mr. and Mrs. Ted Pelly, Mr. and Mrs. Geo. Jackley, War Balloonists' Association, Mr. and Mrs. Braithwaite, Mr. and Mrs. Cox and family, Miss Alice Clifton, Mr. and Mrs. Frank Cellinson, Messrs. Fleuret, Adams and Haxell, Mr. and Mrs. Gus Elen, Mr. L. Holton, Mr. and Mrs. Miller and family, Mr. Walter Inge, of Brixton, Sir Oswald Stoll, Mr. and Mrs. Harry Bland and family, Mr. Chas. Osborn and family, Mr. Joe Elvin, Mrs. Clara Read, Mr. R. B. Sawers, Betsey and Bill, Mr. and Mrs. N. Moncrief, Staff of Anchor Hotel, Shepperton, Mr. M. Fafferty, Mr. and Mrs. A. Wright, Mr. and Mrs. Finestone, The "Anchorites," Mr. Geo. Barrett, Mr. Fred. Gilbert, Messrs. Francis, Day and Hunter, Mr. A. Bernard, Mr. H. Ahern, Mr. John Leland, Miss E. Mitchell (late nurse to the children of deceased), Mr. and Mrs. John Barton, Committee of the Music Hall Artists Railway Association, Miss Ada Blaine, and the Old Artists residing at the Music Hall Benevolent Institution, Twickenham.

THIRD GOLDEN BALLOT

A third Golden Ballot is in the way of organisation at 8, Marble Arch, London, W., by Major-General Sir Geoffrey Fielding, Mrs. C. F. Leyel, the Earl of Denbigh and Desmond, and Sir William Tyrrell, in order to raise money for settlements for our disabled men and the only hospital in London which specialises in the curing of crippled children from all over the kingdom. This scheme has been contested in the Courts and found legal. The numerous large prizes are guaranteed. For 2s. 6d. you can win £2,500, a valuable string of real pearls, a tour round the world, a motor car, to be exquisitely dressed for a year, three acres and a cow. The scheme is so simple! All the ticketholder has to do is to put a cross against the most popular Christian names on the long list provided with their ticket. The first two Golden Ballots actually handed over £327,926 9s. 3d. to the Preston Hall Settlement for tuberculous ex-Service Men at Maidstone, the Royal National Orthopædic Hospital, and the Village Settlements for ex-Service Men at Papworth and Lancaster, and distributed over 700 valuable prizes. Special luck seems to pursue the Golden Ballot. The first prize not only brought the prize-winner in the first Golden Ballot £2,500, but changed his whole life. He was out of work, with a wife and family of small children, and with the money won in the Golden Ballot he bought a greengrocery business, which is now flourishing. He has bought a motor cycle, and is becoming a local magnate.

The Golden Ballot caters for everybody. The provinces are provided for by motor cars which travel through the country showing the Golden Ballot film, giving lectures, and selling tickets. Tickets are sold at every A.B.C. shop, at 3, Piccadilly Circus, and, of course, at 8, Marble Arch, which is the only postal address.

DANCING CHAMPIONSHIP.

For the first time in its history the World's Dancing Championship, organised by M. Camille de Rhynal, will this year be held in London, at the Queen's Hall, Langham-place, during Christmas week. To mark the innovation, the Championship will be associated with the Appeal of the Combined Hospitals of London. The contest will be divided into three groups—amateur, professional, and mixed (an amateur with professional partner), and the dances to be performed will be the fox-trot, waltz, one-step, and tango. The preliminary trials take place on Dec. 21, 22 and 23, and the semi-finals and finals on Dec. 27, 28 and 29. The prizes will be distributed at a grand ball on the 29th.

Mr. John Petrie, who has had his second spell of management of the Havelock Picture House, Sunderland, is relinquishing that position, having been transferred by the proprietors of the house, the Provincial Cinematograph Theatres, Ltd., to another hall of theirs in Hull—the Central Picture House. Mr. Petrie is a Sunderland man, but has had a wide experience in connection with the entertainment world.

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Jean Andrews.

At present appearing on the L.T.V. circuit, Jean Andrews, the golden-voiced soprano, has just fixed another Stoll tour. Miss Andrews makes her reappearance at the Victoria Palace the first week in the New Year, and the following week is at the London Coliseum.

Ennis Parkes.

At the Holborn last week we renewed acquaintance with that clever young artist Ennis Parkes, who gives many delightful touches in "Smoke Rings," which is being played this week at the Kilburn Empire. Miss Parkes was last seen in town in "Pins and Needles" under the same management.

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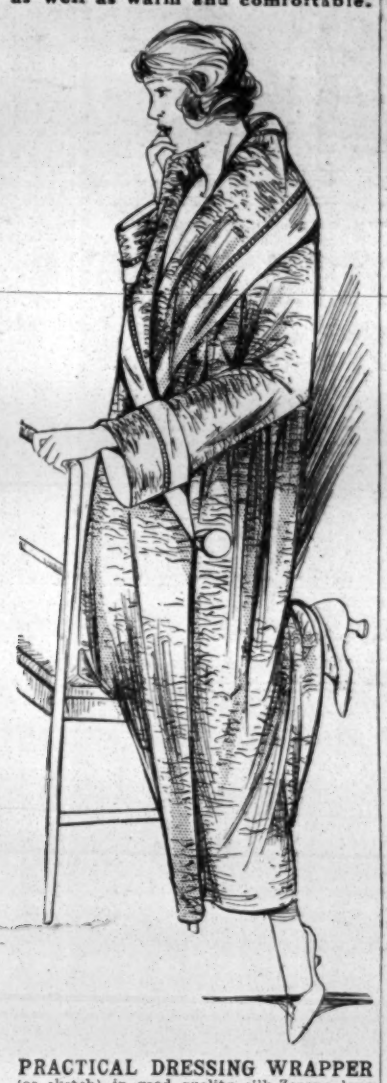

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FROCKS AND FANCIES.

Amusing Frocks—The New Neck—Sleeves and other Things—Norah Blaney's New Dress.

I told you recently about Paris and her "Epigrammatic" frocks and frills, while over here "amusing" clothes are in vogue—though some of the amusing ones are worn by people who haven't the least idea they *are* amusing! Grace Lovatt Fraser used the description when, on her sealing-wax-red-edged notepaper she invited me to her dress show last Tuesday. Athene Seyler, Doris Lytton, and Eleanor Toye helped her as mannequins. Norman Wilkinson had designed one modern frock that I liked tremendously. It had a straight hip-length bodice of black marocain, with a Greek neck and small-winged Greek sleeves; on the front and back of the bodice two graceful arabesques in jade-green were appliquéd. The straight, slightly-full skirt of poppy-coloured mirior velvet had an overskirt still fuller of dull gold net trimmed from hem to top with four frills weighted with silver roses.

Elizabethan.

It may be it was out of compliment to Lady Diana Cooper's new film, but most of the frocks had a distinctly Elizabethan air about them. A simple town frock, worn by Doris Lytton, had a medium length, rather full skirt, with pearl-grey faced cloth which was plain back and front, but with flaring "godets" at the sides. This was cut in one piece, with a small waistcoat, draped slightly across the waistline, coming up high back and front, but having a rounded neck. The sleeves were pearl-grey *crêpe de Chine*, with very big armholes, but fitting tightly from the elbow to the wrist. Worn over this was a short, very full mandarin-shaped coat entirely covered with a Persian design cut in the cloth, so that the lemon-yellow lining showed through. This is, of course, a revival of the Elizabethan "cut work."

A New Notion.

This is a dress which can be transformed by a second coat of scarlet cloth, which is double-breasted and fastened across the shoulder with a high military collar. I am not sure that I like the way it pouched into a tight hip-belt just as the sleeves of the bishop variety were gathered into a tight cuff. These cuffs, and the belt and collar, were heavily embroidered with grey-and-black wool. Two caps went with the costumes—one a pull-on beret of grey cloth with a yellow lining showing through, and the other a scarlet cap embroidered to match the coat.

A New Cloak.

Athene Seyle showed a long cape of mirior velvet in black lined and brilliant cherry velvet. Around the bottom of the cloak were appliquéd shooting flame-shaped tongues of oxydised silver tissue, but the joy of the whole cloak was the collar. This was made of petals, nine inches long, of cherry and black and tissue, and they were all whaleboned so that some curled over and some stood upright round the face, giving the impression of a huge chrysanthemum.

Grace Lovatt Fraser herself wore a frock of her own design, which was quite a Victorian gown with a little tight black velvet bodice drooping off the shoulders, and very tight sleeves. This was buttoned right up the front. It had a very full, medium-length skirt of jade-green taffeta, with three graduated bands of black velvet round the hem.

Sleeves.

I noticed that very nearly every frock in "The Laughing Lady" had sleeves reaching to the elbow, but cut away in front to show the prettiest—if I were a man I would say most kissable—part of the arm. Some were tight to the elbow, and then, if of lace, a flounce was piped on. Two of Marie Lohr's frocks had the long stole collar dropping to the waist. Edith Evans had huge embroideries on her dark coat-frock sleeves to simulate gauntlet cuffs.

Furnishing Hints.

The new Winter Garden Lounge at the Metropole at Brighton, for the opening of which I ran down on Saturday night, is very attractive, with its tulip petal lamps. There, too, they have something rather "amusing," as their settees are upholstered with strips of various widths in the brightest possible coloured velvet. This upholstering would make a lovely splash of colour in a room with neutral tints. The famous Film Girl, Miss Leahy, was down there for the opening, wearing a pink chiffon velvet cloak from Revilles, with a white fox collar and a tuck across the back which began by being quite wide and dwindled to about half an inch.

Another Dress Show.

Yesterday Christabel Russell—otherwise the Hon Mrs. John Russell—gave a dress show, and I loved many of the frocks, especially a green cloth sheath-like dress with a long straight tunic open at each side, edged with nutria and held at the waist with a dull gold clasp. The neck was interesting, being very high, with a scarf end which can be either twisted round the neck or worn hanging down the back.

For the Country.

Ever such a pretty country outfit had a skirt in bird's eye pattern of rust and brown corduroy. (This was a new kind, which is washable.) The little coat in rust velour whipcord was trimmed with brown lambswool collar and cuffs, and it had a little Russian hat to match. One of her dinner-gowns was in that new crushed velvet in old gold finished with oriental embroidery all in amber beads.

Fascinating.

The newest idea, you know, is to have the beads of your frock woven into the material instead of threaded on. At Rector's Club on Monday, Norah Blaney (who was giving a show there) was wearing a quite long high-necked frock with tiny glass beads woven into the silver tissue. I thought it was most attractive. On either side of the skirt georgette streamers of every fuschia tint fell to the ground.

At Brighton.

Pink was very much in favour at Brighton by the way. On Sunday night Mrs. Tankerville Chamberlain had on a frock of the palest shell pink trimmed with crystal beads, and Norah Blaney one just a little deeper in colour, and there were several other pinks there. Edna Best was dancing with her husband in black

(*Continued at foot of Col.* 5.)

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER VII.—(*continued.*)

Life on Tour.

Edward Sass (George Edwardes's brother-in-law) was the manager, and a very kind and delightful man he was, who—

"Did all that lay within him to . . .
Promote the comfort of his crew."

It was veritably an engagement de luxe, and it was the only time in all my stage experience that I was offered a larger salary than I asked! Not that I was in the habit of asking such large salaries—contrariwise; but, naturally, managers usually offer a little less than one asks, to be able to make a favour of agreeing to one's figure in the end, if they do agree. On this occasion, however, when I stated the salary I wanted, the reply was, "We shall give you two pounds more. The part is worth it." This sounds unbelievable, but it is true; I do not know on what principle the salary list was made up.

We had every luxury for the whole tour, and on the first night all the ladies were given bouquets, and our dressing-rooms were newly done up. We travelled not only first class, but in saloons. The amount of luggage that we were allowed was unlimited; even our bicycles were travelled for us, and looked after and cleaned by the property man, and I verily believe, had we possessed motor-cars, as some actresses do nowadays, arrangements would have been made for travelling them also.

Needless to say, then, it was a very pleasant tour for the company, that of "My Friend the Prince," whether it was equally pleasant to the pocket of George Edwardes, or whoever financed it, at the end, "I hae me doots," but no doubt they could afford it.

Touring Comrades.

Looking back, I think that touring in the provinces must have been most unpleasant, but in those days I enjoyed it well enough. It was a queer sort of life. One got up as late as possible, only just in time for rehearsal, if there was one, perhaps took a little walk after it, then back to one's lodging for dinner at three or four o'clock; generally slept till tea, just before going to the theatre, where one was due about seven o'clock. After the theatre, supper, a little reading, talking, or relaxation of some sort, and then bed. The days really did not amount to much more than that, though they were not all quite so lazy; but I missed the sport and outdoor life of the Benson Company very much.

Hotels Versus Rooms.

Only the really big touring stars stayed at hotels in those days. The rest of us lived in rooms—theatrical lodgings, of course; ordinary lodgings would seldom accept theatrical people. The fact that our hours were so inconvenient, so unlike the hours of other folk, was, I suppose, the reason why we were not accepted. It can hardly have been because of the old prejudice against actors, for even by my time the stage had become respectable. Fifteen shillings for two bedrooms and a sitting-room was considered by us to be quite a good price to give; more was a little extravagant, except in the very largest towns, where prices ran higher. So, when two girls shared rooms, about 30s. to £2 a week covered our board and lodging. Food was generally quite decently cooked, too, though running perhaps with unnecessary frequency to chops and steaks, and, with care in the selection of them, the rooms themselves could usually be relied on to be fairly clean. Baths were certainly a weak spot sometimes; they were such convenient receptacles in which to keep coal or the dirty linen of the household! and therefore not tempting to get into even when cleaned of their customary contents. But only on one or two occasions in my experience were the lodgings so unendurably dirty that I had to forfeit my week's money and depart—altogether poorer in pocket, but richer in livestock. All the same, one needed to be young and enthusiastic to really appreciate that life. Theatrical rooms and theatrical landladies are a class to themselves. My chief recollections of the former are: Oilcloth, palm-leaf fans (much decorated with wool), saddlebag chairs, and endless photographs of stage celebrities (mostly from the halls) inscribed "To dear Ma," and signed "Billy" or "Lilly," or "Tiny Tots," as the case might be, but always given to "Ma." Wardrobe mistresses and landladies are always called "Ma" by a certain class of actors.

Landladies.

The visitors' book of the lodging-house made amusing reading sometimes, though there was a somewhat pitiful sameness about most of the comments. "A home from home," of course, was the most frequent, or "Have been most comfortable and hope to return," from a rather higher class of lodger. The only really clever thing I ever saw, and I believe that that brilliant satirist, Brookfield, was the author, was just: "Quoth the raven," written in the book of a particularly bad and dirty lodging. This story is a very well-known one, but I really saw the original inscription. The lodgings in a second-class town, judged by the touring actor's standard, were generally much cheaper and better than those in the first. It was Manchester, Liverpool, Birmingham, Sheffield, and the like that had the most unpleasant theatrical rooms to live in.

My chief remembrance of theatrical landladies is of a kindly, hard-working, motherly sort of woman. You "kept in her good books," and she did her best for you, and "knew a lady when she saw one." She also knew a good deal about acting, and her criticisms were by no means to be despised, for she went pretty regularly every week to the theatre, on passes supplied by her lodgers; and she very often had a son or a daughter of her own "on the boards." One landlady at Bradford told me, I remember, that her boy was in a lovely drama, called "Don't Worry, Mother—Suck Your Orange!" which was a great success.

When I was still with the Benson Company, we gave a matinée at Eastbourne of "As You Like It," and I told my landlady that therefore I should not be back to dinner. She said she was "going to the theatre herself, and what's the play to be?"

"'As You Like It,'" I told her. "Didn't you see the bills?"

"So that's the name of the *play*, is it?" she asked, discontentedly. "I thought we was to have what we liked."

Theatre dressers, too, furnish endless stories. I have a great respect for them as a class; they are a fine hard-working lot of women, and I had a quite perfect specimen of the species when I was at Daly's Theatre later on. Her name was Mrs. Smith—"Smithy," we used to call her—and she was so perfect that she deserves to be immortalised.

Venus in a Cockle Shell.

She had been a ladies' cloak-room attendant at the old Empire, in the promenade, and yet she was the most respectable and respectful dresser I have ever had, though I fancy that she could be "all things to all women" when she chose. Of course, one could not expect to find paragons like Smithy in the Provinces. Provincial dressers (when one was fortunate enough to get one) were a much rougher article.

We were doing a week at Eastbourne once, and opening with "The Merchant of Venice." The dresser came into the room where all the ladies of the company were dressing, stared deliberately from one to another, and said, "And which of you ladies may be Venus?"

"Venus?" we asked.

"To be sure; this is 'The Merchant of Venus,' ain't it?" she said.

"No, no, not Venus—Venice, a town, you know."

"Oh, not Venus! Now, I call that a pity. We 'ad a Venus 'ere a week or two ago. She sat all night in a cockle shell. It took lovely."

The Forsaken Cleaner.

Of course, according to most plays and many novels, the charlady is a constant source of joy and amusement, but I really did once meet a typical stage-cleaner—freshly forsaken by her husband. Towards the end of the week I was in my dressing-room, and heard the following conversation outside between the forsaken one and a sister Char. Said the latter:

"Well, if it was me, I wouldn't stand it, that I wouldn't—steal me 'usband, indeed! W'y I'd a-gone to the very 'ouse."

"And that," said Mrs. ——, solemnly, "is what I did. I went to the 'ouse, and I rang the bell, and she comes to the door 'erself, opened it 'erself, she did, as bold as brass. 'Is Mrs. —— at 'ome,' I said, as I might be speaking to you now.

"'I'm Mrs. ——,' she says, and she went all colours like.

"'Ho! you're Mrs. ——,' I said, just like that, not a bit louder. I said, 'You're Mrs. ——, are you? *Then 'oo the 'ell am I?*'"

That settled the matter, evidently, for the char-ladies went about their work.

(*To be continued.*)

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ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Nov. 24, 1875.—On this date a performance was given at Drury Lane for the benefit of **Edmund Falconer**. He died a few years later. He was a contemporary and competitor of Dion Boucicault—somewhat the older man. Edmund Falconer was born in Dublin. A poet and a playwright of a certain repute, his play, "The Cagot, or Heart for Heart," which Charles Dillon produced at the Lyceum, served to introduce him to London. Mr. Falconer was the Danny Man in Dion Boucicault's "Colleen Bawn," produced at the Adelphi in 1860. This was Boucicault's first effort in so-called Irish drama. It was a free adaptation of Gerald Griffin's well-known novel, "The Collegians." It doubtless gave Mr. Falconer the idea for "Peep o' Day; or Savourneen Deelish." "Night and Morning," produced at Drury Lane, was another notable success. "Oonah; or The Lovers of Lisnamona," produced at His Majesty's Theatre in 1866, is often cited as a historic failure.

Nov. 25, 1871.—"**The Bells**" was produced at the Lyceum Theatre. Henry Irving had been engaged by Colonel Bateman to support his daughter, Isabel, in a play called "Fanchette; or the Will o' the Wisp," adapted from George Sand's "Petite Fadette." It was a failure. "Jingle," in its first form of a play of length, adapted from Pickwick by James Albery, was not much more successful. Irving had been impressed by the possibilities of "The Bells," and persistently urged it upon his reluctant manager. The young actor woke next morning to find himself famous. The sensational success of this adaptation from "Le Juive Polonaise," of Erckmann-Chatrian, has been described a hundred times. The play is, in fact, poor stuff. It was rather crudely done from the original by one Leopold Lewis, a thriftless lawyer, indiscriminately described by his biographers as a barrister, and as a solicitor. He wrote one or two other plays of no account—and spent the remainder of his life a typical Bohemian of the Strand, boasting that he had "made" Irving, on whose bounty he subsisted; a shabby fellow, with a flamboyant moustache and an overweening predilection for hot rum.

Nov. 27, 1806.—The Sans Pareil Theatre was opened. This was the modest forerunner of the historic **Adelphi**. It was built with a part of the fortune made by one John Scott, out of a laundry requisite, known as "Old True Blue." His daughter, a Miss Scott, who persistently advertised that she had no connection with any other Miss Scott, was his star, his manager, and his authoress. She seems to have revelled in horrible melodrama. Then, with her father, she disappeared from public view. Their adventure is understood to have paid them exceedingly well. Shortly the Sans Pareil became the Adelphi. It made an enormous success with "Tom and Jerry." It was long the home of ill-fated Frederick Yates, the founder of a family of famous journalists—and again of Ben Webster. For many years "Adelphi melodrama" was a phrase with a significance as peculiar as that of "Drury Lane drama." Forty years ago the property was acquired by the brothers Angostino and Stefano Gatti. But the newest Adelphi of them all has chiefly been associated with musical comedy.

Nov. 28, 1901.—A performance at the Gaiety Theatre for the benefit of Meyer Lutz but shortly preceded the disappearance of a remarkable figure from the theatrical world. Throughout the regime of John Hollingshead, Meyer Lutz was the master of music at this famous theatre. He long continued as the right hand of George Edwardes. But Lutz was much more than a chef d'orchestra. He was the arbitrary controller of the stage; a very graceful and charming composer. His name will ever be associated with the Pas de Quatre, which, in the 'eighties, was whistled and danced throughout the world. In another mood, Meyer Lutz was a prolific composer of church music. He ruled his choir at Southwark Cathedral with as firm a hand as he had managed the Gaiety choristers. When he took off his cassock he often stood revealed in full evening dress, ready for the overture at a Gaiety matinée. For many years Meyer Lutz provided the music for the Scarborough Corporation. Mock military uniforms had not yet come into fashion. A silk hat and frock coat were *de rigueur* for Lutz's men. Tradition tells that when the season was over they piled these adornments under the bandstand, and left them until business began again next year. Their appearance certainly bore out this story. Lutz was a quaint and charming old fellow, whose history of the Gaiety—never written—would have been a priceless volume.

Nov. 29, 1836.—**Francis Cowley Burnand** was born. At Cambridge he was one of the founders of the Dramatic Club, and his love of the stage never left him, although he had an idea of becoming a clergyman of the Church of England at one time, and, after his conversion to the Catholic Church, thought of becoming a priest, then took to the stage, which rather amused than disconcerted his good friend Dr. Manning. He was called to the Bar, but developed a knack of writing, and during his long life composed an amazing number of melodramas, burlesques, and farcical plays, chiefly translated from the French. He was one of a little band of brilliant writers who produced "Fun," at a weekly symposium. One of the party was W. S. Gilbert, who was deeply angered by the scant consideration given to his work by the editor of "Punch." Burnand was more fortunate. His burlesques on the lurid fiction of the day were warmly welcomed by the older comic paper, with which he eventually allied himself. In the course of time he became its editor. Gilbert remained loyal to "Fun" until, deserting periodical literature altogether, he devoted himself solely to dramatic composition. But he was always a little jealous of Burnand's position. "I suppose," he is reported to have said to Burnand across the dinner table, "you get some very funny things sent into you?" Said Burnand: "Many." "Then why don't you print them?" proceeded Gilbert.

Nov. 30, 1878.—**Argyle Rooms**, Windmill-street, were closed, for the ministration of music and dancing. In the course of time they were turned into the Trocadero Music Hall, where Paulus bawled "En Revenant de la Revue" and Charles Coborn achieved a belated celebrity with "Two Lovely Black Eyes." None the less, the new adventure failed—the site was absorbed by that cormorant, the Trocadero Restaurant. Writers of "reminiscences," who do not trouble to verify their stolen stories, speak of the Argyle Rooms as the successor of a famous resort of the 18th century known as Laurent's Casino, but it happened to have been on the other side of the road, meeting the common fate of such houses, destruction by fire. A second Laurent's Casino suggested to George Cruikshank's brother Robert a well-known picture called "The Cyprian's Ball." This was, no doubt, realistic and dependable. The Argyle Rooms is still remembered, and the young bloods of the town meam to rally round the old scamp, whose carel seness lost its licence, on the occasion of the last dance. But the police were alert, beyond their habit in those days, when a few five-pound notes were accessible. They formed a cordon round the approaching streets, and stubbornly beat back Thomas and Jeremiah and their friends, who were headed by a gentleman destined to become famous as one of the most sedate and scrupulously careful of our theatrical managers.

Nov. 26, 1892.—"**Dorothy**" was revived at the Trafalgar Square Theatre, which we know now as the Duke of York's Theatre. It was rather a bold adventure, for little more than three years had elapsed after its phenomenal run at various theatres of nearly 1,000 performances. Few of the original cast were available. At any rate, it was interesting to see Miss Carr Shaw, a sister of Mr. Bernard Shaw, as Phyllis.

(*Continued from Col.* 2.)

georgette with a skirt trimmed with streamers of coral beads. By the way, they have made a new departure at the Metropole. Hitherto it hasn't been exactly "a home from home," but they have installed a hostess—you've probably heard of Phyllis Duff—who chaperones shy daughters and generally mothers the mothers.

THE AMATEUR STAGE.

MARYLEBONE INSTITUTE.

In attempting to produce "The Second Mrs. Tanqueray" at the Guildhall School of Music, the members of the Marylebone Literary Evening Institute certainly aimed high. Congratulations are to be extended to them on their work, the result of much thought and careful training. Paula is the pivot upon which the play revolves, and it was lucky that an artist like Olga Birkbeck was at hand. From first to last she lived the part, and, for one so young, showed wonderful emotional power. The Aubrey of Hugh F. Shaw was a carefully thought-out performance, the lines throughout being well delivered. Eleanor Goole made a good, if somewhat refined, Lady Orreyed; and Waller H. Perks an amusing Dodo. A rather youthful Cayley was contributed by George I. Mercer, who played in a pleasing manner. For any young actress the part of Ellean is not easy, and it promises well for the future of Laura Higgins that she succeeded so well. Speaking with a clear and crisp delivery, Ivy Bentley made a satisfactory Mrs. Cortelyon. The players were handicapped in many cases by the crudeness of the "make-up," the art of which they would be well advised to study. The production was smoothly carried through under the direction of Hugh F. Shaw.

LLOYDS BANK D. AND O.S.

The smartness with which the performance of "The Three Musketeers" was carried through at King's Hall, W., reflects credit, not only on the members of this society, but on the producer, W. W. Holdaway. The boyish, hot-tempered D'Artagnan—an arduous part—was played most convincingly by H. E. Duff. Athos, Porthos, and Aramis were well portrayed by Phil Gray, R. Eyton Hughes, and B. Crewdson, and their Captain was made a bluff, soldierly study by E. Staines. J. H. P. Cole as Buckingham seemed overweighted with the character, and did not carry conviction. The cruelly malicious nature of the French King was admirably depicted by N. K. Jones; while Alfred E. Pasbach made a crafty Richelieu. The greatest success among the ladies was won by Alsie Byrne, who, as Anne of Austria, looked regally handsome, and spoke in an appealing manner. As Miladi, Fredrica Rutland, uncertain at the start, improved greatly as the play proceeded: while Eleanor G. S. Pottow proved a charming Gabrielle.

NORTHERN POLYTECHNIC O.S.

This flourishing society opened an attractive season's programme with "Princess Ida." Two renderings of an unusually high order are to be noted—the Gama of W. F. Buse and the Lady Blanche of Elsie Winston. Una Coleman sang beautifully as the Princess, but her acting was somewhat too subdued. Dorothy Bastain made much more of Lady Psyche than is usually the case, but Lilian J. Mayo was not so happily cast as Melissa as in former productions. Arthur Catchpole, too, as Hilarion, was not particularly well suited, though he sang agreeably enough; Francis Rogers made an effective, if somewhat rough, Cyril, while Don Osmond, as Florian, was, with fewer opportunities, perhaps the best of the three young men. Sid Phelps lacked distinction as King Hildebrand; Charles Stonebridge was quite efficient as Arac, and sang his Handelian song excellently, being well supported by A. M. Alexander and Arthur Dawkins as his brethren. The chorus rose to the occasion in fine style. Their singing was splendid, the parts well balanced, and their clarity of diction a model to some of the principals. The orchestral part of the society also added to their laurels. Under John Charlesworth their playing was helpful, accurate, and tasteful. The opera was produced by Arthur C. Chapman, whose experienced direction was apparent in the perfect smoothness and attention to detail which characterised the entire production.

BANK OF ENGLAND D.S.

The charming comedy "One Summer's Day," and a curtain raiser, were given at the Guildhall School of Music. Both were taken briskly, and stand to the credit of the society's producer, Rupert M. Heath. As Major Dick, Atholl D. Fleming played most effectively, and his quiet, clear delivery reached every part of the theatre. He was well supported by Mamie Kirkwood, who made a wistful and appealing Maysie. P. W. Chipperfield was a fidgetty and gushing Bendyshe but amusing withal. The burly, surly gipsy Seth was well portrayed by W. G. Street, while the youthful Tom was played with intense conviction by H. F. F. Youngman. Betty Pickering was unequal in the part of the Urchin, and Patricia Jameson made a fine figure of Chiara and played well, despite a certain fluffiness. In Pinero's "Playgoers" Norman White made a more than satisfactory Master, May Perry was pleasing though frequently inaudible as the Mistress, while the domestics were all well cast.

TOYNBEE DRAMATIC SOCIETY.

In these days when amateurs fall over each other to be first in the field with every newly published play, it is refreshing to find a society going back to the classics, and the performance of "The Rivals" given by the Toynbee Dramatic Society at Cripplegate Theatre was a distinct novelty and change. The outstanding feature of the show was the Captain Absolute of Louis Greenstone, who spoke his lines with conviction and acted in a spirited manner. As Lydia, Winifred Chenery proved herself a capable actress, while her maid, Lucy, had a bright exponent in Muriel Ferguson, who acted the "simpleton" very convincingly. The choleric Sir Anthony did not receive full value at the hands of Frank Broughton, for his temper was distinctly intermittent, and evidently the character had not been too carefully thought out. Harry Sylvester as Faulkland would have stood a greater chance of success if he had not relied so much upon the prompter. It is a pity that more care was not bestowed upon the comedy scenes, for neither Geo. M. Schrieber (Bob Acres) nor Fredk. Nutting (Sir Lucius) used one-tenth of the great opportunities presented, a criticism that cannot be levelled at Sarah Denby in her amusing study of Mrs. Malaprop. In the smaller parts of Julia and David, Hannah P. Dancyger and Walter Barton put in some creditable work. The production (under the direction of Madame H. E. Warshaw) was exceedingly smooth and praiseworthy.

SUNDERLAND AMATEURS.

The presentation of the comedy "Come Out of the Kitchen" by the "Sunbeam" Amateur Dramatic Society in the Victoria Hall, Sunderland, during a run of five nights, proved a huge success. The comedy, which is by Alice Duer Smith and produced by Mr. C. H. Crabbe, is full of excellent humour and ingenious complications. The acting was good, and the presentation must rank as one of the best in the history of the Society.

Miss Irene Semple in the rôle of Olivia was a distinct success, her whimsical interpretation of the part being highly appreciated. Mr. C. H. Crabbe undertook the part of Burton Crane—an American—with marked effect, the dramatic and the humorous being cleverly combined. Miss Helen Pickup's amusing impersonation of a coloured nurse—Olivia's black mammy—caused much laughter. In the romantic character of Lafferts, a poet, the selection of Mr. Ronald Maling was a happy one, his acting being free and natural. The part of the irascible, easily displeased, and inquisitive guest (Mrs. Falkney) was in the capable hands of Miss Daisy Fielder. The rôle of Solon Tucker, an American Attorney, was exceedingly well interpreted by Mr. G. E. Matkin, while that of Cora Falkener was ably sustained by Miss Jennie Kirkup. Praiseworthy work was also done by Miss Bell, Mr. "Jack" Dove, and Mr. W. R. Wilson, as Elizabeth, Paul, and Charlie Dangerfield respectively. The Wearside Orchestra, under the direction of Mr. R. Scott, added much to an enjoyable performance.

The proceeds have been handed over to the Sunderland Children's Hospital and the Waifs' Rescue Fund.

"IF I WERE KING" AT HASTINGS.

The Hastings Players recently gave excellent performances of Justin Huntly McCarthy's "If I Were King."

Mr. Douglas B. Cross, who has recently undertaken the positon of producer for the dramatic section of the Hastings Players, proved his worth up to the hilt. He also played the part of Francis Villon to the life. High praise is due to Mr. Geo. H. Child for his performance of Louis XI., and other well-known local artists who filled their parts with marked success were Mr. George Elliott (Tristan L'Hermite), Mr. Harold Walter (Oliver Le Dain), Mr. Alan Key (Colin de Cayeulx), Mr. Frank Bouquet (Toison d'Oh), and Mr. C. Howes (Guy Taberie). The ladies were all exceptionally good, Miss Millicent Raper played Katherine de Vaucelles with rare dignity, while Miss Mollie Hamilton was splendid as Hujuette du Hamel. Mrs. F. Macer Wright was a stately and gracious Queen, and Miss Kathleen Pickrell was remarkably good as Petit Jean, the hangman. Miss Lilian C. Tyler gave a sympathetic performance as Mother Villon. Mr. Leslie Bannister, with less than twenty-four hours' notice, played Noel Le Jolys after the first night. The dance of Miss Queenie Anderson in the third act was charming.

The proceeds were in aid of the local hospitals.

MINNIE BLAKE'S COMPANY.

There can be little doubt about the popularity of "Tilly of Bloomsbury" among amateurs, as so many opportunities are given for good character acting. The company gathered together by Minnie Blake at the Surrey Masonic Hall was capable of doing justice to Ian Hay's comedy. The title-rôle lost nothing in the able hands of Minnie Blake, and praise must be given for her excellent performance, especially in the second act, although her dress did not suggest the family impecuniosity. A keen sense of humour, a large amount of experience, and more than a touch of personality, all combined to assist Arthur J. Melloy in his fine performance of the old mummer Stillbottle; while the alert Cockney, Percy, was made a praiseworthy study by Ronald Whiteman. The difficult character of Lucius Welwyn was presented in an aristocratic manner by Bert Hogger. Hilda Roberts made a charmingly fresh and engaging Constance, and Kathleen Whiteman a sweetly girlish Amelia. Playing in a natural and convincing manner, H. E. Gordon Robinson took every chance as Dick; while George Broadrick is to be commended for his study of the asinine cleric. Good work was contributed by the other members of the large cast, notably Madie Hooper (Lady Marian), Olive Andrews (Grandma Banks), and Muriel Coleman (Mrs. Welwyn). The Elite Orchestra was responsible for some charming entr'acte music.

KEMBLE SOCIETY.

It is seldom one sees an amateur performance so worthy of whole-hearted praise as that of "Richard III." by the Kemble Society at the Mary Ward Settlement, Tavistock-place, W.C. First and foremost, we must congratulate the producer, Mr. Elliot Watson. The play contains over thirty speaking parts and nineteen different scenes, yet the performance ran smoothly from beginning to end. Mr. Allen Douglas, in the title-rôle, and Mr. Ewart Wheeler as the Duke of Buckingham were both truly excellent. The ladies in the cast, all of whom were well placed, were Miss Dorothy Vernon (Queen Elizabeth), Miss May Carey (widow of King Henry VI.), Miss Kathleen Lilly (Duchess of York), Miss Violet Adamson (Lady Ann), and Miss Frances Mcgowan (Margaret Plantagenet). Other gentlemen who contributed much to the general success were Mr. T. Lawrence Adamson (Earl of Richmond), Mr. W. Young (Duke of Norfolk), Mr. H. O. Thorp (Earl of Oxford), Mr. Charles H. Barney (Lord Hastings), Mr. Dudley Usill (Lord Stanley), Mr. C. N. Shawcross (Sir Thomas Vaughan), and Mr. Preston Willis (Sir Richard Ratcliff). The quality of the voices and the elocution of practically every member of the cast were excellent.

EDWARD TERRY D.S.

The sparse audience at the performance of "Jane" at Northampton Polytechnic may have adversely reacted upon the performers, but, whatever the cause, the representation was in no way consistent with the records of the Edward Terry D.S. In the title-rôle, on which so much depends, G. Worth Daffern was miscast, for she lacked the vivacity associated with this Lottie Venne part, and her voice failed to carry beyond the first dozen rows. Cecil Roche made quite a good character study of Kershaw. The pseudo husband, Charley, as played by Vincent King, did not convey the idea of the "man about town," and in addition the player availed himself too freely of the prompter's aid. The bright, saucy page-boy, Claude, was well portrayed by Philip Morley, and the trusty Tipson had a good representative in C. P. Cutchey. The Lucy of M. Mackearn appealed both to the eye and the ear, while the humour of Mrs. Chadwick was well brought out by Ada Roberts.

MUSSELBURGH DRAMATIC.

This new society is to be congratulated on the success of its first public performance. The programme comprised four one-act plays by well-known writers, i.e., Pinero's "The Playgoers," Conan Doyle's "Waterloo," and two dialect pieces, "The Price of Coal" (Harold Brighouse), and "The Pie in the Oven" (J. J. Bell). The bill gave scope to quite a number of young players. The producer, Mr. M. M. Harper, deserves great credit for his work and also for his able performance as Corporal Gregory Brewster in "Waterloo." The show was given in the Northesk Hall, Musselburgh, on the evenings of Nov. 15 and 16.

COWPER STREET (OLD BOYS).

Amateurs owe a debt of gratitude to Reginald Berkeley for writing "French Leave," which so suits their requirements. The Cowper Street (Old Boys) Club, on Nov. 14, availed themselves of every opportunity, and gave a fine show of this popular play. A carefully thought-out study of the Brigadier was that of John Guppy, and he made every point tell. The sketchy character of Glenister was soundly played by T. A. McIntyre; while the boyish enthusiasm of Graham was splendidly portrayed by Percy Turner. Dudley H. Jackson and F. Vokins made the most of the rough humours of Sykes and Jenks, and Mark Bogod brought a distinct sense of character into his presentation of Jules Marnier. As Mlle. Juliette, Kathleen Howat looked charming, played in a quiet, effective manner, and managed her broken English skilfully. Mention must be made of the voluble landlady, cleverly portrayed by Alice E. Clifton Crick.

"Five Birds in a Cage" formed the curtain-raiser, which lost nothing in the hands of Lilian Cooper, the supercilious Socialistic Duchess; Marjorie Pryke, the unaffected milliner's assistant; H. A. Patrick, the fatuous lordling; H. Stanton, a very sympathetic working man; and Joseph Edwards, a study of masterly inactivity, as the lift-man.

FORTHCOMING EVENTS.

Nov. 25-29.—"The Sorcerer" and "Box and Cox." Richmond O.S., St. John's Hall, Richmond.
Nov. 28.—"The Law Divine," the Stage Club, Cripplegate Theatre, E.C.
Nov. 29-Dec. 1.—"Brown Sugar," Dickens O. and D.S., Municipal Hall, Tottenham.
Nov. 29.—"Tilly of Bloomsbury," Delphic D.C., Cripplegate Theatre, E.C.
Nov. 30-Dec. 1.—"She Stoops to Conquer," the David Beveridge Students, St. John's Parochial Hall, Kennington.
Nov. 30.—"Lady Frederick," Genesta A.D.C., Surbiton Assembly Rooms.
Dec. 2.—"Grumpy," Old Gaytonians D.C., Kodak Hall, Wealdstone.
Dec. 2. — "The Mikado," Robert Hyett O.S., Cripplegate Theatre, E.C.

WHO'S WHO IN SCENIC ART.

W. ARTHUR and F. LE MAISTRE.

William Arthur was born in Lambeth, London, on June 7, 1862. He was educated at Lorrimore-square Church Schools. At eleven he was sent to work for Leolyn Hart, sen., at the Old Bower Saloon, where the late Walter Hann painted the first scene in which he was unaided. This place was reconstructed as the New Stangate, and was on a Boxing Day afternoon the scene of a panic, some scamp having raised a false alarm of fire. From this blow the New Stangate Theatre never recovered.

At the age of 13 Arthur was taken into the scenic studios of T. W. Greives at Charles-street (now Macklin-street), Drury-lane.

During his 49 years' busy career he has been associated with, or worked for, William Roxby Beverley—who in 1855 invented the first "Transformation" scene—Walter Hann, F. Lloyd, H. Emden, A. Callcott, L. Hart, Bruce Smith, not forgetting his friend, Joseph Cunningham Harker. Mr. W. Arthur's experience in exhibition work was exceptional. He was for years principal artist to the Leolyn Harts—father and son. During that time he put in fine work for no less than six Earl's Court exhibitions. With the present Leolyn Hart he worked on the colossal Festival of Empire at the Crystal Palace, "The All Red Route" round our Colonies being of a high order of merit for out-door work.

Fred Le Maistre was born in St. Heliers, Jersey, on Jan. 22, 1861. He had one brother and one sister in the profession playing in comic opera. He was educated at Glasgow. In stock season days he learnt the art of scenic painting at the Gaiety Theatre, Glasgow, where he worked for some six years, apprenticed to J. Morris, the resident artist, later to W. P. Robson, a pupil of W. R. Beverley.

Mr. Le Maistre's first engagement "on his own" was with John Hillingshead at the Princes, Manchester, where he remained some ten years, working on the pantomime productions this theatre was noted for under the management of his uncle, Charles Bernard, also J. C. Smith and Tom Ramsey, with whom he went to the Theatre Royal. He stayed there another ten years, then for fifteen years he had his own studios in Rusholme-road, where he contracted for all classes of work, including bazaars, fit-ups, and photographic sundries. For some years he had Harry Hamilton, the panorama entrepreneur, as a partner.

During his career he has painted some 30 pantomimes. He has worked with Oliver P. Bernard and Conrad Tritschler on opera and with Walter Hann, Walter Spong, W. T. Hemsley, J. Sachmann, Harry Owen, C. Smithers, R. W. Young, and Charley Brew; until, twelve months ago he entered into partnership with William Arthur.

T. B. S.

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

The Election played sad havoc in London and the provincial towns and cities, with the picture theatres, and many pictures down for last week's showing had a poor time, and certainly didn't deserve it.

This week, with political meetings out of the way, business should be much better. If exhibitors with whom I have talked lately are to be believed, business will only improve when there is more money about. Said one: "There is an extraordinary shortage of money, and I believe that the people are actually saving up to go to the theatres, instead of going regularly without considering the expense."

Another exhibitor lamented the fact that the picture theatre industry had no settled policy, was altogether devoid of cohesion, and consequently weak, where it might be, and should be, strong.

"Look at the results of the election," he said. "Our representatives in Parliament have gone by the board. We have friends among the new members, but no one who directly represents the trade in Parliament."

Every candidate in Greater London who strongly supported the abolition of the entertainment tax went down in the fight last Wednesday. Mr. A. E. Newbould, who declared that the abolition of the entertainment tax was imperative to save the trade from ruin, was defeated, and so was Mr. James Seddon at Hanley. Altogether about a hundred London candidates pledged themselves in favour of abolition, but the results showed that the pledge had no effect with the electors, who voted on what were to them far greater issues.

An Opportunity Missed.

If the film industry were in the care of one great association with the big idea there would have been in existence a machinery which would have ascertained the views of all the 1,300 odd candidates a week before the election, and would thus have been able, after the election, to collate all the views of the successful ones, and have had a mass of information which would have been of first-class importance before the Chancellor introduced his budget.

Supposing that out of the 600 odd members elected, 250 had expressed views in favour of abolition, the cinema industry could have presented such a case for abolition that no Chancellor could afford to ignore it.

Sunday Opening.

It is too late to influence Parliament, but it is not too late to begin a well-organised campaign for Sunday opening, and to direct that campaign towards inducing the licensing authorities—county and borough—to grant the opening, even under conditions that may seem irksome.

The annual licensing sessions are now over, but I understand that in more than one licensing body the question of Sunday opening is now under the consideration of committees, who are bound to report one way or the other.

Concentrate.

Sunday opening is, in my opinion, more important to exhibitors than the abolition of the entertainment tax. The receipts on Sundays are equal to any two nights of the week, excepting Saturday, and if a well-directed campaign were started to induce licensing authorities to grant Sunday opening, say, between three and five, and eight and ten, much of the opposition which comes from the churches would melt away, especially if the cinema trade agree to show only such pictures as were approved by the licensing authority or their representative—or even by an organisation representing the exhibitors—as suitable for exhibition on Sundays.

These need not necessarily be religious or semi-religious pictures, but topical, scenic, travel, interest, good drama, and even real comedy.

The campaign for the abolition of the entertainment tax failed to enlist the sympathy of the public because no pledge was given that they would benefit financially by its abolition, either in the form of cheaper seats or better seats for their money.

Of Vital Importance.

Sunday opening is of vital importance to the industry. Sunday opening would, in hundreds of cases, make just the marginal difference that spelt a balance on the right side. It can be won by persistent effort directed in the right way, and it would be maintained by conducting it on lines that did not offend the susceptibilities of anyone, not even Labour, which very properly defends the right of every man to have one day's rest in seven.

Unrepentant Middlesex.

The Middlesex County Council, which has for the tenth time just plumped dead against Sunday opening could be converted, for nothing is impossible to men of ideals, ideas, and a determination to win. At present you may walk along Stroud Green-road, near Finsbury Park, on a Sunday night, and find one of the biggest cinemas in London closed, and a few yards upon the other side of the road, another open and showing pictures. The first house is in the County of Middlesex, and the second is in the County of London. And they are both in the same street. If London were extended to the Metropolitan police area, as is proposed shall be done, such anomalies would be abolished.

Last Sunday afternoon the Palmadium at Palmers Green was open for a big demonstration in which bands, organisations of all sorts, and various speakers took part. But it was closed for the rest part of the day because the Middlesex County Council will not allow pictures to be shown.

A Week of Big Premieres.

Last week was one of premieres of big pictures. "Flames of Passion" had had two days' run at the New Oxford when election week opened; "East is West" opened at the Marble Arch Pavilion on Monday night; and "Blood and Sand" at the Scala the same night.

Of the three I think "Blood and Sand" should go furthest and fare best. "A Bill of Divorcement," the Ideal picture that had a fairly long run at the New Gallery, went out with a bang to thirty London theatres last week—a great triumph of booking for a social drama. Is this a sign that exhibitors are now being greatly influenced by the duration of a London season for a film? If so, it is a surrender of the right and duty of judgment by an exhibitor; a very dangerous thing, because a variety of circumstances may give a false value to a picture, or bring about a failure that, under different circumstances, would have been a success. And it eliminates the very important thing in all entertainment—the likes and dislikes of the people of a particular area.

A Great British Picture—Technically.

"Flames of Passion," at the Oxford, claims attention, not because it is a good story, which it is not, but because it is technically a great British picture, with an all-star cast headed by Mae Marsh, an American star. But technical perfection somehow never has the same value here as in America, where the people are highly critical on this point, nor does the name of Mae Marsh pull here as it does in America, where the name of a star is made known to millions through extensive and expensive advertising.

And Just "Musical" Comedy.

And when we come to "East is West," we find the same technical excellence—this is an American production of a lavish character—a well-known American star, Constance Talmadge, who made a personal appearance on the opening night—but a poor story, an unbelievable and unconvincing story, unless we treat the whole thing as a sort of musical comedy without the music. And that's what it is.

"Blood and Sand" Stands Out.

Then we pass to the Scala, where "Blood and Sand" is being shown. We know the title well, because we remember the play. We know of the author—the great Spaniard who gave us the story of "The Four Horsemen of the Apocalypse"—but we don't know much, if anything, about Rodolph Valentino and Nita Naldi.

But we have a story, a great story, and that is where "Blood and Sand" scores. The technical excellence so beloved of the Americans is there, every inch of it; the acting is, on the whole, a living piece of work, although weak in places, but who cares? There is the story and its presentation in story form, so well done that, helped a good deal by the very fine music from the orchestra, one forgets that it is a picture. One is looking at the real thing. It is there—on the other side of the screen. We are watching it as through a window.

A Film to Talk About.

The story is by a master craftsman, and from that point of view the film scores heavily. One knows the inevitable end, but one is curious to know how it will be reached. "Blood and Sand" is a picture that should pull in every theatre where it is shown, and is worth the best abilities of a real showman in the work of exploitation.

One word of warning in regard to this, and to all pictures which claim to be, or are "super" pictures. It is very necessary to tell your public all you can about such pictures *before* you show them. Don't delude yourself with the belief that your patrons know the name of the author of 'Blood and Sand," or that they have even heard of Valentino. The safest road to exploitation success is the road of assumption that no one knows anything, and that it is your business to tell them all you know.

Weak, Weary and Worn.

For the rest of the pictures, trade or privately shown last week, it can be said that one or two were distinctly above the average, but that all lacked a really good story, which is not surprising when you come to think that nearly a thousand stories, good, bad and indifferent, are wanted in America and in this country every year for filming purposes.

Not even the elusive charm of Elaine Hammerstein could atone for the weak, weary and worn story in "Evidence," shown at the London Pavilion last week.

It is a theatrical story, with nothing of the theatre in it—merely the entrance of an actress into a family that boasted of its aristocratic lineage, and affected to look upon theatrical folk as almost beneath social contempt.

If this is the real attitude of the American rich towards actresses, a lot could be learned from this democratic country, where actresses enter really aristocratic families, and are received with gladness.

No Disguise Can Hide It.

But that doesn't matter so far as this picture is concerned. All the photography and acting, what there was of it, couldn't camouflage the tired character of the story, a poor old thing dressed up in new clothes. We have seen it so often in various guises that no disguise could ever hide it from us, and we have felt that irritated tired feeling before when we get yards of posing for posing's sake, and a story good enough for a two-reel picture, and that is about all.

Dustin in Good Form.

Lovers of the sea and of dramas that smack of the sea will find in "Oathbound" a Fox picture, featuring Dustin Farnum, a picture very much to their liking. In addition, it is full of clever stunts, which keep the interest at a high pitch.

The sea scenes are very fine; the photography is excellent, and Dustin Farnum as Lawrence Bradbury, shipowner and yachtsman, is as good as ever. There is a good deal of spectacle in the picture, but it adds to its attractiveness and helps the story. Quite a good piece of entertainment.

"Timothy's Quest" and "the Youngest Greatest."

"Timothy's Quest," shown by Wardour Films, can truly claim to present the youngest and greatest child actress in Baby Helen Rowland, a tiny tot of three. The story is based upon the lives of waifs and strays, and has a strong human appeal.

The two biggest rôles are played by children, and although it is not a children's picture, it will delight them and, I think, their parents. The story is by the author of "Mrs. Wiggs, of the Cabbage Patch," and was written, Mr. Sidney Olcott, who directed the production, told me this week, just about thirty-five years ago. Mr. Olcott paid a flying visit to London this week, and tells me that on his return to America he will direct Marion Davies in a new production.

The characters are well drawn, the casting is excellent, and the whole production forms good entertainment for those who like these nice stories of the lives of the poor, with just a touch of the sob in it to give the requisite punches.

More Divorce Stories.

More divorce stories, and this time from Vitagraph, in "The Law Decides," shown last week. It is no better, and certainly no worse, than the average story dished up from the old ingredients which went so long ago to make a film story fit for the unsophisticated. Some of the incidents are absurd, and if we can believe the story, human nature can get to lower depths than are usually recorded.

Vitagraph can do better than this, and does it most times. It is all the more astonishing that this picture has been found worthy of re-issuing, re-editing, and re-titling. It mght very well have been left where it was.

A Really Fine Picture.

"Heritage," a General film, shown last week at the Shaftesbury Pavilion before a somewhat small gathering, received and well deserved, very hearty appreciation.

In the first place the story is good—a likeable, and a likely story, with clever Matty Roubert in the principal part, notwithstanding the fact that Herbert Standing is featured in the film.

While the idea of the stolen child who passes through poverty to riches and success to be discovered by his parents when he has done something big, is not new, the way this story is told is quite new, and very refreshing. There are so many fine human touches in it.

See Matty Roubert.

But the feature of the whole production is the acting of the boy Matty Roubert. One scene in which the lad, seeking a part in a new play, gives an exhibition of his quality as an actor, is alone a fine piece of entertainment.

The people will like this picture and the story it tells; it is all so human and so full of the little things that touch the heart and make one glad that human nature being what it is, has a chance in this picture to show its good side spontaneously, and without any need to exhibit a ton of evil in order to show an ounce of good.

It is very gratifying to find the General, on emerging from its long period of silence, making its re-entry with such a film as "Heritage," which is one of the best American productions I have ever seen from the point of view of the public who want real heart stories that hold. This is certainly one, and should have a wide booking.

Eddie Lyons Satirises Prohibition.

Prior to the showing this picture, the first of a series of twelve, Eddie Lyons' two-reel comedies was screened. If all are like the first, then there is heaps of room for them in the theatres.

This picture is really a skit on the bare-bones fellows whose zeal for prohibition makes them try to make every town—in the U.S.A.—as dry as a blotter. Quite good entertainment, the comedy is a real laughter-maker, and that is saying something nowadays when we talk about film comedies.

Here and There.

The Granger-Masters film, "The Green Caravan," will be shown to the trade at the New Gallery Kinema to-day.

The Fox film, "Monte Cristo," an exceptionally good picture, is to have a London season as soon as a theatre can be found.

The film version of "The Little Minister" is due for public exhibition very shortly. The novel was published in 1891, and the play produced at the Haymarket Theatre in 1897, and revived at the Duke of York's Theatre in 1914.

"Twenty Years After," the sequel to "The Three Musketeers," is now finished as a film.

Gaumont's have decided to film a historical romance called "Bonnie Prince Charlie."

"Nero," the Fox film which had a London season recently, is now released for general exhibition.

Replies from exhibitors indicate that the all-British Film Week projected by the British National Film League next year is going to be a big success.

An old lady living in Shropshire has sent Madge Stuart a beautiful lace shawl in recognition of the charming manner in which she wears old-fashioned costumes before the camera.

Mr. Fred Wright, who is playing a leading part in "The Hornet's Nest," met with a nasty accident while boarding a fishing smack in a storm, falling into the sea. Fortunately he was a good swimmer. He was rescued after being a quarter of an hour in the water.

What the C.E.A. is Doing.

The Council of the Association has decided to co-operate with the Theatrical Managers' Association to resist "any extension of the Summer Time Act."

Mr. F. R. Goodwin, C.B.E., is unanimously elected a representative of the Association on the British Board of Film Censors.

An Advisory Committee has been formed to work with the promoters of a cinema exhibition at Olympia next year.

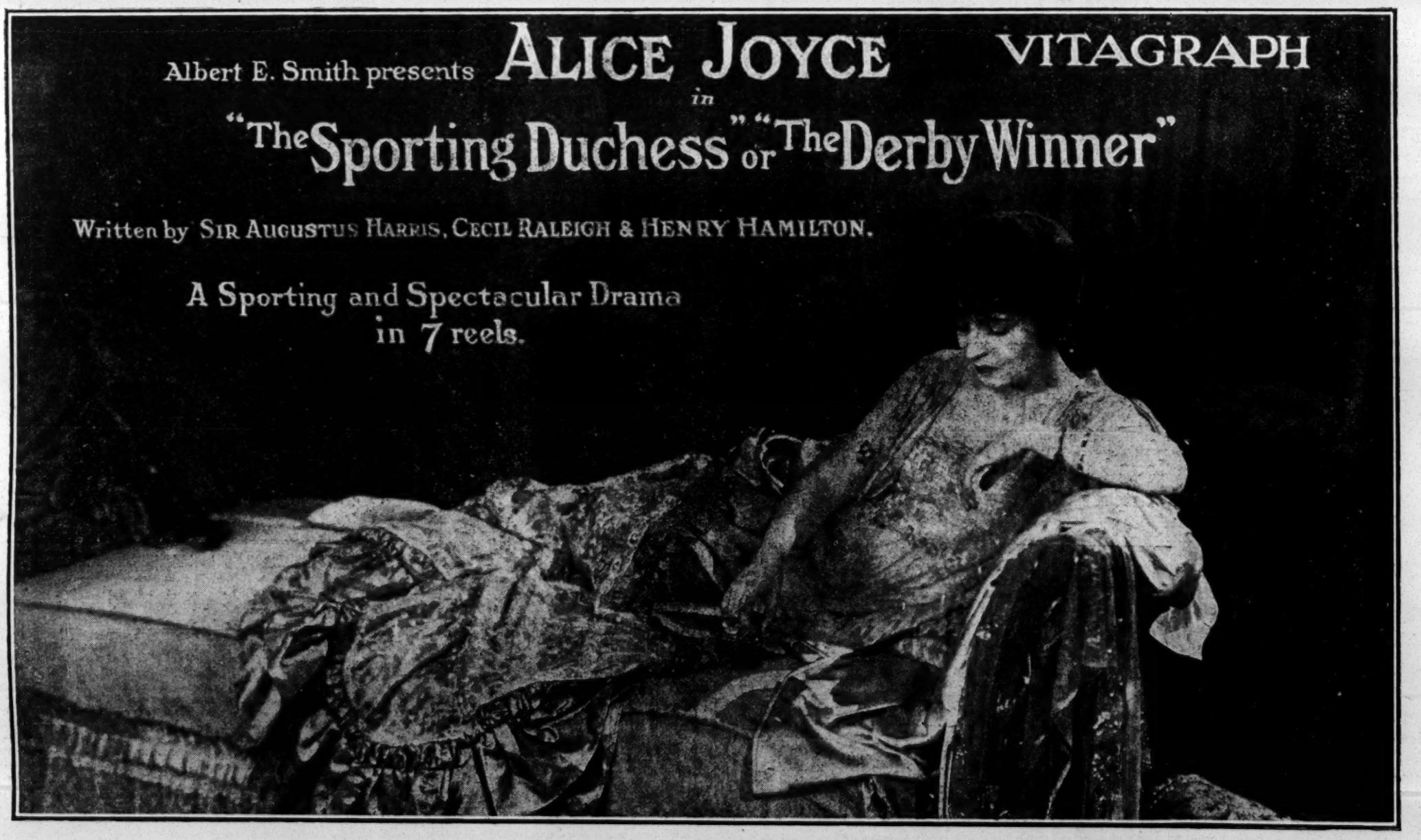
"East is West."

The Marble Arch Pavilion opened last Monday night with this attraction, plus the presence of the Duke of York, and the Misses Constance and Norma Talmadge. The Duke is President of the Queen's Hospital for Children in Bethnal Green, and as such was the happy recipient for that institution of the receipts from Monday night's exhibition.

"East Is West" is a humorous film of China and San Francisco. The story is rather far fetched, but the captivating Constance obliterates all defects in that direction, and holds us charmed and delighted to the end.

To see Constance on the screen is to experience a great pleasure—there is vivacity, a keen sense of humour, and a movement that keeps everyone in great good spirits.

The film is beautifully, even extravagantly, produced, especially in the settings of Chinatown.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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"The Sign of the Cross."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin.—Miss Ina Hill, Scotch Kelly, Gilbert Lees and company, The Luiana Ladies, McCardle and Donald, Melville and Gordon, Jessica Way, pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Programme mainly consists of pictures. Turns: Mathieson and Gow, Montague and Partner.

ACCRINGTON.

PRINCE'S THEATRE.—R. M., Mr. Fred W. Green.—Evelyn Brent and Clive Brook in "Married to a Mormon," and "Love at the Wheel."

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Maple and May; Tom Moss and Ethel Orrell, present "Vaudeville Tit-Bits." Jubb and Jerome; The Heywoods; Hugh Darty and Partner; The Strength Bros.; and J. J. Wild presents his Lancashire Players in "Money for Nowt."

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas Revill, Junr.—Mr. Leo Fields' star comedians in "Flashes," a medley of mirth, melody and grand opera. The chief artists are, Leo Fields, Molly Dixon, Susie Chase, Fanny Bass, Harry Orchid, Harry Temple, J. H. Morris, and The Dinky Girls.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; A. M., Mr. Jesse Burslem.—T. F. Convery, in the comedy revue, "Cheerful Days." The cast includes Albert Burdon, Johnny Kavanagh, Ada Burdon, Joe Hudson, Tom Hulme, Pattie St. Clair, Bud Richie, &c.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker.—Miss Dorothy Wills presents the "Rhapsodies" in a bright and attractive programme of vaudeville turns. A first-class company includes Miss Dorothy Wills, a smart soubrette; Miss Clarice Howard, soprano; Miss Marie Wilson, comedienne and dancer; Miss Gladys Sayer, pianiste; Frank Dunlop, humorist; Lawrence Halbert, baritone; and Len Richford, light comedian.

ROYAL.—P., North of England Theatres, Ltd.; R. M., Mr. Wilfrid Bryan.—A strong attraction is presented by Alma and Stanley, vocal and light comedy entertainers, pictures complete.

BATH.

THEATRE ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"Kissing Time" (Mr. T. C. Wray's direction) is paying a return visit here.

PALACE.—D., Mr. W. S. Pearce.—Fred Karno's revue, "Oh! Yes," is a big attraction here. Jackson Owen is starred as chief comedian, and the cast is an all-round one of merit.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. William J. Wilson Morgan's company opened here on Monday in the musical play, "The Gipsy Princess." The cast includes Evelyn Drewe, R. Barnett-Lennard, James Daris, Harry Cole, Dudley Bishop, Harry Edwards, Kitty O'Brien, Edward Colman, Cecil Cooke, W. Maxwell, Arthur Pitt, Claudia Guillot, and Trissie Sturley.

ROYAL HIPPODROME.—G. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Mr. George Choos presents here Alan Brooks and company, who appear with success in the American dramalet, "Dollars and Sense." Mr. T. Sterndale Bennett furnishes a capital entertainment at a grand piano; and The Terry Twins are big favourites here. Also appearing are The Fishers; Miss Dolly Ross, comedienne; The Ingmanns, Danish clowns; Ford and Aldous, eccentric dancers; Mr. Frank Brand, comedian; and The Delcos, comedy jugglers.

COLISEUM.—G. M., Mr. W. Gibson Bradley.—The Musical Comets are the attraction here.

PRINCESS THEATRE.—G. M., Mr. W. J. Anderson.—Syd Royd a really funny comedian, with good songs, is appearing here.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—J. H. Snelson's musical comedy, "The Kinema Kid," is paying a welcome return visit.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—A well-selected company, comprises Nellie Wallace, the popular comedienne; Marcelle and his unique Partner, Madge Brownie; Syd Lyn; Bert Earle and Partner; Dawn and Derris and Eddy George. Brown's Royal Bioscope adds variety to the entertainment.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas Eastwood; Mus. D., Mr. J. Whitelock.—The Royal Carl Rosa Opera Company are appearing in a round of popular operas, opening on Monday last with a fine rendering of "Carmen," before a crowded house.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Bus. M. & Mus. D., Mr. H. Rushworth.—That successful drama, "The Wheel," is proving a great attraction, with Miss Phyllis Nielson-Terry in the principal rôle. She plays Col. Dangan's wife, in love with his best officer, with convincing earnestness and restraint. Quite distinctive, too, in its repressive sense, is Mr. Ion Swinley's portrayal of the Captain, who, as a breakaway, seeks the hard life of the frontier again. He gives an intensely dramatic study. The Colonel of Mr. Hesketh Pearson is polished, but perhaps too easy going. Mr. Leslie Sparkes, as the unintentionally silly Pasaker, is good. Miss Rita John successfully figures in the rôle of his wife; Mr. Alexander Sarner makes a picturesque Lama.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—Described as a spectacular fairy mélange, "Buzz Along" is presented here this week by Mr. J. Edward Bleriot. In the rôle of Loppy, Mr. Sid Dooley is perfectly happy; while Miss Florence Guest is charming as Stella; and Mr. Bert Morland is a very amusing Maggyanne. Wee Toss and Bonnie Betty are delightful as the "sprigs of heather"; and, in addition to the Buzz Along Girls—a sprightly lot—there are Mr. Nat Roberts, the silleur; and La Belle Amour, as a graceful figure, in the fairy illuminations.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—The musical comedy revue, "Twiddley Bits," of which Mrs. Kimberley is the authoress, has Mr. Fred Lloyd as the chief comedian in the guise of the voluble dame. Miss Etta Ray creates a good impression also; and Messrs. Claude Graveley and Billy Stewart assist in this merry combination. The Six Olracs are, of course, a feature of the show, with their acrobatic comedy act; and then the Six Drummer Girls make a gay and lively troupe.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—Birmingham folk had the pleasure of seeing the Wylie-Tate production, "The Virgin Queen," for the first time on Monday, with George Graves as the principal comedian. Its staging and ensembles were a sheer delight. George Graves, in company with his modernisms set against an Elizabethan background, proved quite a host; and with the winsome Madie Hope in the cast as well, the musical farce lacked nothing in talent. Strong support was lent to the principals by Dorothy Viggers, Flora Courtenay, Alfie Keen, Eric Stanley, Charles Stone, and Billy Holland.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—The second edition of Mr. Harry Grattan's revue, "1922," here this week, was to have had George Carney heading the company after his Australian tour. Unfortunately, he was taken ill, but Fred Kitchen was luckily able to fill the gap. He was in his best mood. One of the most amusing acts was the burlesque impersonations, in which Alec Regan assisted to some purpose; the latter was an irresistible comedian; and Gladys Horridge also takes an agreeable share in the fun with her vivacious personality. Two other ladies, Beatrice Allen and Elsie Carlisle, add sparkle to the show, which one would, on no account, miss. It is a really good thing, well done. Capable assistance is given by Wal Norman and Mabel Holmes. Violet Anderson, Lilian Trevor, Harry Tresham, Leslie Crowther, Len Battle, Bob Leonard, and Rex Rashley.

BLACKBURN

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Personal visit of Mr. Bromley Challenor, in the farcical comedy, "New Wives for Old."

PRINCES THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. Albert Hargreaves; Mus. D., Mr. Harry Archibald.—Jack Burdon presents the new musical comedy revue, "Keep Laughing," with specialities by Will Scotty, Watty Wells, Bob Stanley, Jimmy Morrelle, Dainty Doris Benson, Miss Margarette Stokes, and the Rosebud Trio.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Muriel George and Ernest Butcher in "Old Folk Songs," head a bill of all-round excellence, and are ably supported by Nelson Jackson, humorist; Johnny Dundee, entertainer; Maisie Ayling, vocalist; Lilian Fitzroy, the lady on the rope; Denise and Jan, makers of melody; and Sinclaris and Dalva, dancers.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The Blackpool Amateur Operatic Society's annual production in aid of local charities is the attraction this week, and "The Lilac Domino" the piece selected. Mr. Charles Bonnett is the producer.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Reg Astley and Tom Dale are presenting "Glancing Around," the chief comedian being George Gregory; others in the company include Vine and Russell, Scott and Burnham, Val Gordon, Grace Holmes, Nat Gould, Shurley Girls, &c., &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme embraces The Chelsea Pensioners, Balfour Twins, Charley and Irene Vesty, Bros. Shanks, Pop Carson, Chris Kenny, Obo Brothers, Donald and Carson, &c.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Reginald Faber, by arrangement with Leon M. Lion, presents "Other People's Worries."

HIPPODROME.—M. D., Mr. W. R. Bleakley; M., Mr. W. A. Callison.—A. C. Astor, Nicol and Martin, Clarence Bleasdale, Dandy Lassies, Jean Alexander, Bond Rowell, Van Bern.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Green.—Robert Courtneidge and Macdonald and Young's company in "Paddy the Next Best Thing."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The "Splinters of 1922," presented by Lew Lake.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen and Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. E. H. Bertram; Mus. D., Mr. Tom Brown.—Robert Courtneidge presents Iris Hoey in "Clothes and the Woman," preceded by "The Evening Blast."

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Sir Martin Harvey in "The Breed of the Treshams," "The Only Way," and others of his well-known repertoire.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Messrs. Hayman and York present Scott and Whaley in "Come On, Steve!" (revue).

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—Harry Korris presents "Don't Worry" (revue).

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Cicely Courtneidge and Jack Hulbert in "Pot Luck."

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. James Haworth.—Fred Terry and Julia Neilson in "The Borderer."

PALACE PIER THEATRE.—G. M., and L., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—Swedish Ballet.

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"Three Wise Fools."

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. Alfred Nightingale; Mus. D., Mr. Stanley Vivian.—"The Scales of Justice."

SHAKESPEAREAN THEATRE.—M., Mr. F .F. Willey.—"A Tale of Two Cities."

BRISTOL.

PRINCE'S THEATRE.—M. Ds., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis-Miller; Mus. D., Mr. Geo. R. Clapman.—A most welcome return visit this week is the George Edwardes Company and production in "The Lady of the Rose."

THEATRE ROYAL.—P., Bristol Theatre Ltd.; R. M., Mr. Frank Reigo.—The drama, "His Child Wife," is drawing good nonses here.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. J. W. Hart; Mus. D., Mr. Howard W. Galpin.—Jack Waller presents the revue, "Sunshine and Laughter," admirable opportunities are afforded Wylie Watson and Billie Reigo, of which they take full advantage. Miss Gloria D'Arcy, the leading lady, proves a popular favourite.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—Still meeting with enormous success in Harry Day's latest successful revue, "Radios." George Clarke and Kitty Emson, together with a first-class company of artists, meet with unstinted applause from packed houses nightly.

BURNLEY.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Harry Slingsby presents the popular farcical revue, "Oh, Laugh!"

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company present the drama, "Man and Wife."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Howley.—Les Bastiens, Mangin and Kerbel, Noble and Rea, Two Canadians, The Great Wieland, Rich Taylor, The Carmens.

BURTON-ON-TRENT.

ANGLESEY PALACE.—Mr. Will Catlin's popular concert party, the Optimists, are paying a welcome return visit here. They include Gladys Marsden, soprano; Renee Richards, soubrette; Jessie Crane, contralto; Victor Keith, light comedian; Geo. Thompson, pianist and sleigh-bell soloist; Os. Battye, comedian; and Frank A. Ferry, entertainer and dancer. The party is under the direction of the last named.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); L. & Bus. Exec., Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Personal visit of Betty Fairfax and Keith Kenneth, in the comedy, "Up in Mabel's Room."

BURY.

THEATRE ROYAL. — P., Northern Theatre Co., Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. W. M. Holland; Mus. D., Mr. H. Bridge.—The Wylie-Tate company of the Super Pierrots of 1922 from the Central Pier, Blackpool, twice nightly.

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—J. F. Sterling presents the Lawrence Wright Music Co.'s carnival week.

BUXTON.

OPERA HOUSE. — P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—"Masks and Faces."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Varieties, films, and topicals; go-as-you-please competition.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. R. H. Adams; Mus. D., Mr. J. Gilby Briggs.—Robert Courtneidge's company, in conjunction with Macdonald and Young, present "Paddy the Next Best Thing."

CANNOCK.

HIPPODROME.—Sole P., Mr. B. Kennedy; R. M., Mr. Percy Victor; Mus. D., Mr. A. Thompson.—The fourth and concluding week of the visit of Alfred Beckett and Co. in repertoire.

CARLISLE.

HER MAJESTY'S.—L. & G. M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—Dee Eee Tours present "Bill of Divorcement."

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—Arturo Bernardi, Marie Lawton, Tom Gott, Allan Stiart, James Edison, 3 Neslas.

CHATHAM.

THEATRE ROYAL.—P., Messrs. L. and A. H. Barnard; under the direction of Mr. N. Carter Slaughter.—Macdonald and Young's company, in the musical comedy, "The Maid of the Mountains."

EMPIRE.—P., Chatham Empire Theatre of Varieties, Ltd.; M., Mr. Geo. Piercy.—A welcome return visit is paid by "The Great Carmo" in his sensational and mysterious musical comedy revue, "Magical Moments. Comedy is catered for by the appearance of Ernie Roma, the clever comedian.

BARNARDS.—P., Messrs. L. and A. H. Barnard; M., Mr. A. D Chard.—A variety bill is headed by Peter Bernard, ragtime artist. Other turns include Marie Ellerslie, contortionist; R. W. Willey, the Wizard of Clogs; Eric Dudley and Harry Stafford, in "The Next Turn"; Marie Crisetta, classical dancer; Arthur Pond, comedian; and The Alder Trio, athletes.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. Rogers.—Oswald Gray presents the new comedy, "Lass O' Laughter."

ASSEMBLY ROOMS.—M., Mr. G. Park.—Geo. Formby, jun., Wyllie musical act, Regane and Betty, Chalbert Bros., Betty Howard, Clara Coverdale's Nine Dainty Dots.

CHESTERFIELD.

HIPPODROME.—M., Mr. Harold W. Cherry.—Dr. Walford Bodie with Mlle. La Tesla and his Merry Mediums; Winnie Russell; Lillie Baines; Frank Preston; Four Daisies; Kitty Stewart.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Alf E. Dodds presents "Kentucky Days."

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Mr. Julian Frank presents "The Edge o' Beyond," played by a strong company. The bookings are well above the average.

HIPPODROME.—P., North E. Enterties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mus. D., Mr. Chas. C. Tanner.—The attraction here is Mr. Harry Russell's company in the revue, "Bill the Bosun." Billy Rowland proving a capable comedian, whilst Daisy Morell also does well.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Jazz and Ratgime Syncopation, including the pick of "The Peaches from Georgia."

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. V. S. Chapman.—Dewsbury Amateur Operatic Society present "The Cingalee."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J Jackett; Mus. D., Mr. E. G. Summerfield.—Mr. Gar Kiddie presents the comedy burlesque, "AT." with Nor Kiddie as Snooker."

DONCASTER.

GRAND THEATRE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—The Flying Potters, aerial gymnasts; The Musical Burglars, in music and burlesque; Dolce Cariello, Anglo-Italian songstress; Anderson and Robinson, speciality dancers; Tom Burton, character comedian; Gilbert and Chapman, entertainers in grey; Stanford and Allen, comedians, in "The Bookseller."

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—George Sanger's Concert Party presents "Snatches"; the sensational illusion, "Sawing Through a Woman," and "The Keystone Police" Acrobatic Troupe.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. Tindell.—Enterprising Productions present the water production, "Ripples."

KING'S HALL (PICTURES). — L., Harry Day Productions; R. M., Mr. Robert Fisher.—George Medium and Co. in "Sowing the Seed."

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Royal Carl Rosa Opera Co. conclude their successful season here this week.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. W. Gregory.—In a new pot-pourri burlesque, an entertaining medley of revue, drama, and comedy, entitled "Wild Oats," an exceptionally clever cast includes Messrs. Tommy Mostol, T. Elder Hearn, Henry West, Alan Bailey, Misses Gaby Revette, Irene O'Dare, Evie Lawrence, Pansy Taylor, Kathleen Brett, and Ray Zack, supported by the 100 Model Maids.

EMPIRE THEATRE.—M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—The featured item this week is supplied by a new all-Irish comedy film, entitled "Wicklow Gold," screened and produced by Irish Photo Plays, Ltd. Supporting the film, an amusing farcical sketch, "Wooing the Widow," creates much laughter.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Wm. Boyle's popular comedy, "The Eloquent Dempsey," proves a big draw here. Mr. Barry Fitzgerald in the title-rôle, is responsible for much of the success of the production. In addition, Mr. M. M. Brennan's amusing one-act comedy, "The Young Man From Rathmines," is staged with full Abbey cast.

QUEEN'S.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Levenston.—The famous Irish drama, "The Shaughraun," draws crowded houses here nightly, the play being produced by Mr. Frank Dalton and Willie Melvyn. Valentine Vousden, Frank Dalton, Tom Moran, Gilbert Elvyn, Dallas Yorke, May Fitzpatrick and Babs Dalton, with a full supporting cast, combine to present the drama worthily.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—A strong variety bill here is headed by The Three Nitos, clever comedy acrobats, supported by The Rema Duo in a sensational musical creation. In addition J. Sheil Anderson, Scotland's premier baritone; Doris and Ernie Miller, entertainers; Earle Warwick, burlesque act; W. P. Wentley, the "White Highlander"; and Gladys Stone, vocalist, complete.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr Wm. Hartley.—"The Beggar's Opera," presented by Messrs. Taylor Platt and Wilfred Eaton, was enjoyed by a large audience on Monday night. The presentation was aided greatly by the fine work of Mr. Eugene Goossens' (senr.) chamber orchestra. The company, a well chosen one, includes Messrs. Gordon Sherry, Stanley Vilven, Sydney Groom, Colin Coop and Cecil J. Woodings, and Misses Rose Hignell, Dorothy Gill, Gladys Goodwin, Linda Hope and Gertrude Green.

VICTORIA.—P., Mr. Robt. Saunders; G. M., Mr. W. H. Blackman.—"Miss Chic of Chicago," a smartly dressed and staged revue, is presented by Messrs. Henry L. Osmond and Mike Madden. Miss Anna Kemp in the title-rôle scores a big hit; Mr. Tom Coley as Squibs proves vastly entertaining, as does also Mr. Mike Madden as Max Burrill. The Ontario Girls and The Mayflower Quartette of Dancers add charm and animation to the various scenes.

PALLADIUM.—M., Mr. A. E. Pickup.—Appearing here this week are Griffen and Grant, comedians, who provide a deal of merriment; The Lamar Trio, in a pleasing vocal and dancing act; Bessie Hagarth, a fine, soprano; and Cooper and Baines, an entertaining comedy couple.

TIVOLI.—P., Mr. W. S. Edward.—"The Scottish Clans," a unique and original entertainment, embracing opera, comedy, dancing, and burlesque, is presented here this week. A strong cast includes Daisy Donald and Walker Kinniburgh, an entertaining duo; Bessie Douglas, dainty soubrette; David Bruce, Scotch comedian; Harry Whitehead, versatile comedian; Nina Barrie, comedian and dancer; and Jack Wallace, D.C.M., pianist and entertainer.

QUEEN'S HALL.—P. & M., Mr. Arthur Henderson.—Vaudeville here by The Bremners, novel instrumentalists; and Hart and Jim, comedians.

LA SCALA.—R. D. & M., Mr. A. G. Brown.—The leading features here this week are "The Imperfect Lover" and "The Witching Hour." The Scala Orchestra (under the direction of Mr. P. Routledge Bell) presents a specially attractive programme.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The current week's programme is a strong one. The Kinnaird Orchestra (under Mr. Loseby's direction) submits a well-selected programme, and Mr. C. W. Saxby's selections on the orchestral organ constitute a treat to all music lovers.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Robert Loraine and company in "The Happy Ending."

PIER THEATRE.—M. and Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. Pellgen.—Crombie and Blay present "Confetti." Cast includes Madge Crombie, Billy Bray, and James Crombie.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Leonard Laurence, Miss Dorothy West-Symes and company in "Moths," "David Garrick," and "East Lynne."

DEVONSHIRE PARK.—M. and Sec., Mr. Edgar Allan Brown.—On Monday, Wednesday, and Saturday evenings; and symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers; also Mr. Norman Notley, vocalist; Madame Lilia Derna, soprano; Lettice Newman, and Eric Richmond, entertainers; and Miss Lily Rendle, solo piano. On Thursday evening a recital by M. Pachmann.

IN THE VAUDEVILLE PAVILION.—Mr. Charles Heslop's company in "Fancy Fair."

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—"Mary," the new musical comedy, presented here by Sir Alfred Butt's company, is attracting large audiences. Miss Billie Browne gives a charming dramatic vocal study of the title-rôle, and Miss Stephanie Stephens is graceful and piquant in the part of Madeline Francis, while the infectious humour and gaiety of Miss May Marton makes her acting a thing of joy. Mr. Cecil Wayne's impersonation of Jack Keene is easy and natural; Mr. Harry Ray is excellent as Tommy Boyde, and those two admirable comedians Mr. Frank Hector and Mr. Bert Evremonde infuse further brightness into the piece. The dancing by Miss Dolly Mewse and Mr. Harry Singer is especially exhilarating; and chorus and orchestra do good work under the baton of Mr. Ernest Vousden.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—"Hooch Aye," the Scotch novelty revue, pays a return visit here, acted by the company of Mr. Henry Lees. Mr. Jim Jessiman, a capital comedian, bears much of the burden of the play upon his capable shoulders, and he is supported with humour and effect by Scott and Earle, Miss Rita Dilston, Miss Amy Richards, Mr. Harry Niblock, Mr. Ted Gibson, and the Alhambra Girls.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterson; Mus. D., Mr. A. Douglas Willcox.—The British National Opera Company opened a fortnight's engagement here on Monday.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—A first-class programme here contains as one of the leading features sketches by Robb Wilton, a comedian whose quaint humour never fails to evoke the heartiest applause. Kirkby and Hudson appeal with much success in their entertainment of humour and harmony; and Alf Leonard, a clever violinist, commands warm approval by his expressive playing. Ralph, Louise and Nan Sterling give a lively sketch in "Frolicsome Follies"; Murray and Holbein contribute a laughable piece, "Give Me This Book"; and The Four Williams, equilibrists, and The Martinis, excellent dancers, are also on the bill.

EXETER.

THEATRE ROYAL.—C. & M. D., Mr. E. G. Domville; A. M., Mr. Percy M. Dunford.—The George Edwardes Company in "Sybil."

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey.—Messrs. J. H. Shaw and company present the musical comedy, "The Quaker Girl."

GLASGOW.

THEATRE ROYAL.—M. Ds., Messrs. Fred. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—"Paddy the Next Best Thing" pays a return visit here this week, and gets a great reception. The comedy is played by Mr. Robert Courtneidge's principal company.

KING'S.—M. Ds., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—The ever-popular D'Oyley Carte Company is once more here, and comment on the excellence of the performances is superfluous. They opened on Monday in "The Gondoliers."

PRINCESS'S.—P. and M., Mr. Rich. Waldore; A. M. and T., Mr. Hugh Murdoch; Mus. D., Mr. Robt. Macleod.—The Pearce Institute Opera Club present here the well-known comic opera, "La Cigale," on behalf of local charities. The opera is produced and staged for Mr. R. E. Jeffrey by Mr. G. Ross, assisted by the hon. treasurer, Mr. G. A. Ballantyne.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—A new style of entertainment, entitled "All in One," in which the cream of revue and the best of variety are intertwined, had a great reception. The cast is very strong, and includes Herbert Clifton; Bellwin Brothers, athletes; Prue Temple, vocalist; Nixon Grey, the comedian with a voice; Peter McSweeney, vocalist; John Conan, the funny one; J. H. Scotland, baritone; Duncan and Godfrey in their latest, "Jenny Jones, of Camberwell, South-East," and Irene Shamrock, a talented soubrette.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; M., D., Mr. Arthur E. Godfrey.—Foster Productions are giving here one of the daintiest revues we have had for a long time, in the C. B. Cochran setting of "The Fun of the Fayre." Mr. Harry Angers and Miss Maudie Dunham are excellent in the principal parts, and receive loyal support.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. L. Lewis.—Lew Lake production, "Jack of All Trades," is the attraction here. The company includes Bob Stevens as Erb, A.B., supported by Nancy Lorrison and Frank Harwood, with specialities by the Nelsonian Quartette, Wallace Orton's Boys, Leo Cpd's Jazz Band, and May McGriffins' Girls.

OLYMPIA, LTD.—M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Power and Bendon, popular panto. favourites, are well to the fore in song and story; Syd Walker, in the amusing skit, "The Coffee Stall-keeper's Lament," is most entertaining; the Three O'Connor Girls, entertainers with a piano; Mary Moxon, comedienne and dancer; G. W. Fyvie, Irish comedian; and Uniques, comedy cyclists, complete.

METROPOLE, LTD.—G. M., Mr. John Walker.—Thomas F. Convery's company in the revue, "On the Dole," is proving most attractive here. The strong company headed by Stan Annison includes Joe Hudson; Jean Collins, Evelyn Major, Jack Fleming, Ginger Armstrong, Leslie Race, and Harry Firths Eight Rose Buds.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Tom Edwards, the star turn here this week, presents a new playlet, entitled "The Highgate Hunt," and once more demonstrates his ability as a ventriloquist of the first order. Elsie Southgate, violinist, possesses excellent technique and plays with a fine sense of expression. Violet Trevenyon, comedienne, delights the audience with a number of her latest successes, and the work of George Bolton at the piano is of outstanding quality. The Buckleys score with their comedy boomerang hats, and Les Reins, in a speciality act, and the Japanese Kondo are other entertaining items.

GLOUCESTER.

HIPPODROME. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Miss Zona Vevy and Max Erard top the bill, and give a clever and attractive performance. The Three Dancing Durhams present a popular dancing show, and May Edney is a smart comedienne. Lawson Fraser, in vocal character studies, is appreciated, and Billie Black and Reggie Brown are good coloured comedians. Percy Val present a neat comedy act.

GRAVESEND.

GRAND.—M. D., Alderman A. E. Enfield, J.P.; M., Mr. Arthur Green.—The Six Bros. Luck are presenting their successful musical comedy, entitled "What Next," here, with a first-class company and selected chorus.

GREENOCK

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—That popular Irish comedian, Mr. Chalmers Mackey, and his company are paying a return visit here and opened a fortnight's engagement on Monday with "The Wearin' o' the Green." "The Peril of Sheila" and "Shaughraun" will also be produced during the week

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Mr. Chas. Imeson's company is here in the musical comedy, "The Gipsy Princess." The chief parts are played by Albert Bruno, Rex O'Malley, John Brown, and Ethel Cadman.

PALACE THEATRE.—M., Mr. Ernest Marler; A. M., Mr. Chas. Chapman; Mus. D., Mr. T. Stevens.—Fred Brezin, Anglo French entertainer; The Hartley Wonders, in their comedy act; Haig and Esco, comedy duo; Cissie Cameron, dancer; O'Brien and Harris, in "The Porter and the Pro."

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IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor. — Macdonald and Young's company, in "The Naughty Wife."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Myder.—Lyon and Kirby's revue, "Bunkered."

JARROW.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr. J. D., Roberton.—The S. F. B. Enterprises are presenting the musical comedy revue, "Spanish Candy."

THE KINO.—M., Mr. Percy Dawsone.—The Lesleys are here in their interesting entertainment.

JERSEY.

OPERA HOUSE.—L., Mr. Albany Ward; R. M., Mr. Fred Benton.—Marie Corelli's "The Sorrows of Satan" is being played here by the Norris Repertoire Company.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Murray King and Clark present "Romance." A powerful cast includes Francis Dillon as La Cavallini."

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Clinley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—The F. R. Benson (Northern) Shakespeare Co., in repertoire.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Handko is here; together with Deb Webb, male impersonator; Vesta de Voss, comedienne; The Three Lees; Les Valerions, in musical speciality; Stebing and Belson, in comedy act; and Allan Rochester's Big Timers.

LANCASTER.

GRAND THEATRE.—M., Mr. Tom Braithwaite.—Mr. A. C Brocklebank is presenting here the musical comedy, "Behind the Scenes."

LEEDS.

GRAND.—P., The Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—John Galsworthy's play, "Loyalties," makes its first appearance here, and is ably presented by the Dee Cee Co. Mr. Howieson Cluff gives a capital study of the Jew, and Mr. Clayton Greene, as Captain Daney, acquits himself well. Notable also are Miss Jane Millican (Mabel), Miss Anne Hyton (Margaret Orme), Mr. Marcus Barron (General Canynge), and Mr. Sondes Livesay (Augustor Borring).

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Wm. Bayfield; Mus. D., Mr. Thomas Coomer.—Mr. Joseph O'Mara presents the O'Mara Grand Opera Co., in popular selections from their repertoire. An interesting feature of this visit is the initial performance on Friday evening of a new opera by a British composer, when Mr. F. Tolkein's "Lola Descartes" is to be produced, with Miss Florence Morden in the title-rôle.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—A capital variety programme is provided here with Julian Rose, Hebrew comedian; and Perci Honri and his concertina, sharing chief honours. Daisy Wood's local popularity was evinced by her reception; Ben Osborne and Nellie Perryer introduce some excellent comedy sketches from life in "Seeing the Show." Carl Brisson and Sister, Danish dancers; Adam Tomlinson, comedian, in new songs and stories; and Boy Ronald, juggler, contribute pleasing turns.

HIPPODROME. — P., The Variety Theatres Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Frank Bradsell.—Two excellent houses renewed acquaintance with the spectacular revue, "The League of Notions," on Monday evening, and its popularity is well deserved, for it is replete in all departments, scenery, dress, music, and comedy. Charles Heslop is a most capable comedian, his golfing skit being exceptionally well done. Doris Paptson, always pleasing and vivacious, also contributes largely to the success Vincent Ayden and Arthur Brandon are conspicuous vocally, and Fay Cole, Doris Bransgrove, Doris Fayne, and Phil Phillips add considerably by their excellent dancing.

QUEEN'S.—M. D., Mr. Gilbert Payne; R. M., Mr. G. W. Ridley; Mus. D., Mr. R. J. Gibb-Seymour.—Donald Kier presents a musical burlesque, "Pearls," in which he and Reg. Marcus are prominent, with specialities by the Medley Four and Harmony Sextette.

VARIETIES.—M. D., Mr. R. Woodthorpe Stead; R. M., Mr. Sam Jones; Mus. D., Mr. Herbert Holgate.—Harry Firth presents the musical burlesque, "Oh! Dolly," with specialities by Reg. Heaton, Ida Conroy, and the 8 Dolly Girls.

LEICESTER.

ROYAL OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Thos. C. Dagnall's company are here in "Ambrose Applejohn's Adventure." The various parts are well played by W. O. Billington, Phœbe Hodgson, Dulcie Lawrence, Evelyn Roberts, Dairy Cordell, Alfred Fisher, Cynthia Burke, George Butler, Justin Gray, and Aubrey Dexter.

THEATRE, LTD.—S. L. & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The E. Hill-Mitchelson company of players are presenting "His Temporary Wife," with Miss Violet Carlyle and Mr. Stanley W. Healey in the leading parts, with excellent support from a good all-round company.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Truman Towers; Asst. A.M., Mr. Thomas J. Phillips; Advt. M., Mr. Chas R. Stephens; Mus. D., Mr. John W. Lowe.—A splendid variety bill here is contributed by W. H. Squire, violoncellist; Lily Fairney, mezzo-contralto; and Auriol Jones, pianist; in a musical entertainment; Jock McKay, Scotch comedian; Bruce Green, dame comedian; Hanlon Bros., in an absurdity, "The Station Hotel"; Iris and Phyllis, juvenile entertainers; Phil and Phlora, humoresque dancing; George Calver, voice controller; and Pathé's Gazette.

PAVILION THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A musical burlesque revue, "Gay Ostend," is giving pleasure here. The company includes those comedians, Joe O'Wray and Tom O'Dare; Stan Daniels, Apache whistler; Rene Dawson; Mamie Holland; and Sinclair's Three Diamonds, dancers.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—The Great Nesbitt, assisted by Mlle. Cecile, presents "X," an electrical act; Jack McMahon; May Rentur; Scholey and Scholey; Dene Dunlop; Liehong; Roma Howard; The Magical Master.

LYME REGIS.

DRILL HALL.—P., Mr. Wm. Emmett.—The first part of the week the attraction has been the "Jollifolks" variety company, consisting of the Lauries, Phil and Ruby, Phillips and Dorothy Dixon, together with the picture, "The Way of the World." The last three nights "Thou Shalt Not Be Found Out," "The Rattle of Death," and "The Treasure of the Czar," finishing with a full variety concert and a laughable farce.

MAIDSTONE.

PALACE.—L., Messrs. F. E. Chabôt and P. P. Green; G. M., Mr. F. E. Chabôt; M., Mrs. P. D. Elbourne.—A big attraction is provided by Messrs. Moreton and Heath's company in the musical comedy, "Sally."

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Mr. Charles Macdona presents here the Macdona Players in Sir James Barrie's charming play of the Napoleonic period, "Quality Street." Every possible effect of interest and entertainment is achieved by the sympathetic handling of the story by this efficient company, chief among whom are Miss Alice Bowes as Phœbe Throssel, Mr. Oliver Johnston as Valentine Brown, and Mr. Roger Williams as Ensign Blades.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Ast. A. M., Mr. Norman H. Roscoe.—The favourite musical success, "The Arcadians," is proving here this week that it has still the power to attract and amuse big audiences. Mr. Jas. K. Harison makes good play with his opportunities as "Simplicitas" Smith; Miss Fannie Pollitt as Mrs. Smith gives a robustly humorous performance; Miss Edna Kay makes a charming Eileen Cavanagh; Miss Elsie James is a dainty and accomplished Sombra; Mr. Charles Tunnicliff is amusingly lugubrious as the jockey, Pete Doody; and other pleasing performances are those of Mr. George Wilson as Jack Meadows, Mr. Harold Yoxall as Bobbie, and Mr. Edmund Evans is Sir George Paddock.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. J. Persich; M. C., Mr. Dick Hardwick.—An attractive bill here features Talbot O'Farrell, in a typically strong act of sentiment and humour; Billy Danvers, in an entertaining comedy turn; Jack Williams in the "dame" comedy sketch, "A Sister to Assist 'Er"; and Gaston Palmer, who juggles extremely well; while smart turns are added by The Three Laurels, with their table; Clarkson Rose in a strong act; and Hart and O'Brien in their latest laugh, "Presented at Court."

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Robt. Sharples; M. C., Mr. R. C. Clarke.—The E. L. Production Co., under the direction of Mrs. H. B. Levy, have a good show here in the musical burlesque, "Thumbs Up." A smart cast includes Ally Benson, Tom E. Bradley, Tony Wood, Little Freddie Hackin, Dolly Gibbons and Cynthia Young, with specialities by The Musical Brookes and Emily Harland's Eight Sunnybrooks.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden.—Mrs. Kimberley and Frank Liston's company are seen here this week in Mrs. Kimberley's musical domestic play, "Kiddie O' Mine." Strong parts are in the hands of Harry Cullenford as John Raymond, and Frank H. Fortesque as Philip Marston; Mary Kinlock and Jennie Hayden play good contrasting rôles as Kathleen and Hilda Raymond; Nellie Corben is very good in the title part, Kiddie; Bobbie Harrold provides fun as Tom Simpkins; and Doris Harrison does well in the part of Kiddie's boy sweetheart, Tin Whistle. Mmes. Walker's Little Kiddies contribute clever specialities.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Chas. H. Bayley. — A return visit of the Raynor Repertory Co., notified as the last for a year, is welcomed here this week. The company includes Miss Ennis Lawson in leading rôles, of which, on Monday, she gave a distinguished rendering of Marjorie Capel in "A Place in the Sun," powerfully supported by John Blake as Blair, an outstanding personality in a cast of more than ordinary merit. On Thursday "A Woman of No Importance" will be given; on Friday "Bellamy, the Magnificent"; and on Saturday, "Outcast," Hubert Henry Davies' daring play.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—Presented by arrangement with Mr. Andre Charlot, the attraction here is the Wylie-Tate production, "The New Bran Pie," featuring the Two Bobs, Rebla, and Odette Myrtil, supported by Josephine Ellis, Stella Swinhoe, and Bay Russell. A first-rate all-round show.

HIPPODROME.—M. D., Sir Oswalr Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hayne.—An excellent bill here, including Arthur Prince and "Jim"; Lupino Lane, assisted by Violet Blythe and Claude Anderson; Tom D. Newall, assisted by Francesca Gordon and Harold Dayne; Niblo and Doris; Estelle Rose; Francini and Elsie Olloms; and Claude Lester, who manufactures mirth.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearen; A. M., Mr. H. Boyle.—The Elliott Savonas are to the front here in their big musical scena; whilst others in a good programme are Charles Manny, Collins and Russell, Arthur James, May Levey, and Ethel Bruce.

MIDDLESBROUGH

THE EMPIRE.—P., Empire Palace of Varieties (Middlesbro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton —Bert Hughes and company, in their clever comedy sporting act; Ada Cerito, in smart character cameos; Brothers Marshall, phenomenal boy duettists; Charles Falla, comedian; George Whyte and Patty Pyke, in a comedy show; Durant Brothers, comedians; and Alan Martin and Tony Castle, versatile vocalist and premier pianist, in a delightful musical performance.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—A charming vocal and musical act is provided here by Pearl and Lina Mitchell; and pictures.

SCALA THEATRE.—P., Scala, Ltd.; A. M., Mr. Jules Reubens.—Pictures of outstanding merit, together with fine music rendered by an excellent orchestra, under the conductorship of Mr. J. Knox, are making the "Scala" a very popular place of amusement in Middlesbrough.

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; M., Mrs. L. Freeman; Mus. D., Mr. Geo. E. Hutchins.—The variety programme here includes Freddie Frome and Lady, in a burlesque scena; and Jimmy Loft, comedian. Pictures complete.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The special attraction here is the Fair Lafittes, in a clever pot pourri novelty; and Jim Nolan, comedian, in his latest successes; also pictures.

NEWCASTLE.

ROYAL. — L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. Wm. Whitehead.—Messrs. Owen Nares and B. A. Meyer, in conjunction with Frank Curzon, are staging here "If Winter Comes," the dramatic version of A. S. M. Hutchinson's novel. Full houses are thoroughly enjoying the production. Owen Nares does grandly as Mark Sabre; and as Mrs. Sabre Miss Grace Lane could not be bettered. Miss Marie Polini (Lady Tybar), Miss Helen Spencer (Effie), and Ernest Mainwaring (Millet) are others specially prominent.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Sir Charles Gulliver; G. M., Mr. W. H. Bebby.—The stirring play, "Mr. Wu." is being presented by Mr. Martin Henry's company. Mr. Basil Gill is in the titutlar part, and is very successful. As Mrs. Gregory Miss May Gougden is admirable; and Mr. Wm. A. Mackerey is thorough as Robert Gregory. They are well supported.

EMPIRE—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple.—The sparkling Wylie-Tate revue, "The Peep Show," is making a welcome return visit here; and Sanoloff's wonderful invention, "Spectrum Analysis," again elicits warm applause. The big parts are cleverly played by Miss Jennie Hartley, Miss Jean Allistone, Mr. Mark Lupino, and Mr. Reginald Sharland.

PALACE. — L., Palace Theatre (Newcastle) Co.; M D., Coun. T. W. Rowe; M., Mr. E. Naylor.—"Footlight Frolics," a delightful revue, is the attraction here, the work being staged by Frank Wesley's company, which includes Billy Blackburn, the Sisters Roberts, Frank Tarrall, Hal Mac, Frank Wesley, Kitty Austin, Lou Austin, George Drummond, and the London Welsh Quartette.

JESMOND PAVILION.—The Charade concert party continue to gain popularity here, special favourites being Telgate King, Douglas Stward, and the Misses Elsie Mayfair and Molly Stoll.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. John Anderson's company, in revue, "Oh, Harry!"

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. F. F. Hill; R. M., Mr. Edwin de Frece; Mus. D., Mr. C. H. Lavender.—Mlle. Dalmere's Table Circus; and Pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnivall.—Messrs. Seymour and Campling present "The Broken Melody."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Edwards Trio, Vera Wootton, The Four Julians, Lindon and Moon, Arthur Haynes, Gladys Smith and Johnnie Walker, Saltley and Lady, Pathé's Pictures.

THATCHED PICTURE THEATRE.—P., Bond and Sons; M., Mr. G. Starkey.—Eleanor Kendall, Eddie and Cute.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—The run and frolic of "A Night Out" drew a large audience on Monday, and the company of Messrs Geo. Grossmith and J. A. E. Malone exploited this amusing musical comedy with much success. Miss Betty Coates made a charmingly attractive Marcelle, vocalising appreciatively, and acting with spirit. Mr. Frank H. Dane contributed an effective portrayal of Joseph Vinglet; the drollery of Mr. Fred Hearne, as Paillard, and Mr. Paddy Dupres, as Matthieu, met with instant response. Miss Nellie Dade gave a mercurial interpretation of Mme. Pinglet, and Maxime Paillard found an acceptable exponent in Mr. Frederick Lord. Capital support also came from Miss Violet Low, Miss Pauline Hall, and Mr. Ronald Haybrook

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. W. G. Fay; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—A revival of "A Woman of No Importance" is being given here by the Repertory Company.

EMPIRE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—D. W. Griffith's production of his great success, "Way Down East," has aroused much interest, and it had a gratifying reception on Monday. The long list of artists includes Lilian Gish, as Anna Moore; Richard Barthlemess, as David Bartlett; Mrs. David Landau, Florence Short, Mrs. Morgan Belmont, Burr McIntosh, Kate Bruce, Josephine Bernard, Creighton Hale, and Mary Hay.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—The W. & P. Productions present the entertaining mix-up, "All Put." Laughter is the predominant note, in which Webb and Page; the Dalys, eccentrics; Rickard and Johnson, comedians; Bob Wolly and Billy Warren play their parts with vigour and determination. They are well supported by Ivy Proudfoot, Elaine Rose, Nellie Hill, A. T. Holland, the Athene Trio, and a comely chorus.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush.—Bransby Williams, on a return visit, is presenting "David Copperfield," and appearing in the dual rôle of Mr. Micawber and Peggotty, for the first three nights. "Oliver Twist" is the selection for the latter half of the week, with Mr. Williams as Fagin and Miss Manne as Nancy.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—This week Hetty King continues to be very successful in her marvellous male impersonations. The Bel Air Trio present their speciality; Nick Morton, the talkative songster; Rebe Kesslova, the gipsy violinist; Ralph and Leo, acrobatic musical clowns; The Reegoes, acrobatic firemen; George Best, comedian and dancer; and the Palace Pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—The Millane Stock Co. present "Lady Godiva," with Florence Churchill, John S. Millward, and full strength of the company in support.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; A. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Gilbert Miller is presenting "The Bat" for six nights, with a matinée on Saturday.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert. W. Stephens.—Mr. Frank E. Franks presents the Irish musical farce, "Take a Rest."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—The Royal Caledonians, vocalists and dancers; Willie Durkin, Scottish entertainer; and Pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis.—Mr. Patrick Grenville presents the successful comedy, "Skittles." An excellent cast includes John Le Hay as principal comedian.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—Musical play, "Sally," the company including Joyce Barbone, Doree Hanbury, Hal Gordon, and Thomas Paunceforte.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"The Barrier," by Arthur Sutro. Miss Ray Parry, a new recruit to the ranks of the Repertory Co., makes her first appearance locally in the leading rôle of Margaret Verrall, while Miss Mabel Edwardes plays Lady Alma Dumaray. Miss Frances Waring, Miss Gwendolen Verschoyle, Mr. Bernard Copping, Mr. Noel Morris, Mr. Eric Morden, Mr. Alfred Brandon, Mr. John Durant, and Mr. Arthur Young also take part.

GRAND THEATRE.—P., Messrs. King and Parry.—Musical comedy-revue, "Giggles."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Harry Day's "Radios," with George Clarke as leading comedian, supported by Miss Kitty Emson, Gerald Osborne, Frank Major, Dorothy Morris, Doris Passmore, and Ronald Brandon.

RAMSGATE

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Miss Fellowes Robinson's company, in "A Tight Corner."

READING.

COUNTY.—P., Mr. Milton Bode.—W. Payne Seddon presents "Eliza Comes to Stay."

PALACE.—M. D., Mr. W. G. Watson; M., Mr. A. E. Burridge; Mus. D., Mr. W. Morgan.—Messrs. Chester and Perry present "Happy-Go-Lucky," with cast including May Erne, Erne Chester, and George Perry.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—An enthusiastic welcome was given to Sarah Allgood and her Company of Irish Players on Monday night, when they produced "Mixed Marriages." The brilliant characterisations of the artists made a prompt appeal to the audience, who thoroughly enjoyed the play. Sara Allgood herself gave a fine study of the character of Mrs. Rainey, and Desmond O'Donovan won high approval as Hugh Rainey. On Friday "Maurice Harte" is to be given.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson. —A capital company includes Harry Toft as the New M.P.; The Bohemian Trio, musicians; Ted Huxter, in inebriate revels; Zelie and Marcel Germaine, arcobatic dancers; Martin and Florence in the sketch, "At the Tennis Court"; Harvey Brinton, entertainer; and Terry Wilson, comedian.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties this week are provided by The Three Octaves, who give excerpts from grand opera and comedy.

RUGBY.

PRINCE OF WALES'S THEATRE.—P., Mr. Arthur Carlton, C.B.E.; R. M., Mr. Wm. Baldwin.—Miss Inez Howard's company presents "The Knave of Diamonds."

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—A. D. McFarlane presents the revue, "Blue Birds," starring Ida Crispi and Harry Hanson, with full chorus.

ROYAL HIPPODROME.—P., W. H. Broadhead and Son; R. M., Mr. Fred Bernardo.—Pictures; Go-as-you-please Competition; also vaudeville artists, including Jimmy McKay and Louise Cecil, in Spanish love burlesque; Bandmaster Morris's One Man Band.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins. —Hamilton Deane and Co. present "Captain Drew On Leave," "Robin's Father," and "A Message From Mars."

THEATRE ROYAL.—L. & M., Mr. Matt Glenville.—Albert Sember's Repertoire Co. present "A London Actress."

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—Messrs. Sydney Colston and Franklin Dyall are presenting the romantic drama, "Leatherface." A well-selected company is headed by Mr. Franklin Dyall in the leading part of Mark Van Rycke, well supported by Messrs. Edward O'Neill, William Farren, Norman Cannon, Harold Moulton, Frank Henry, Misses Louise Fredericks, Dorothy Peters, Molly Hewett, and Ethel Griffies. The play is adequately staged and presented.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahoney.—The farcical comedy, "Poly With a Past," is the attraction here, the Nelson Key's production, presented by Mr. Jimmy Godden. The company includes Misses Gwyneth Keys, Mollie Rivers, Phyllis Burke, Amy Elstob, Marion Bentham, Eddie Lyndon, Tom Sleigh, Richard Cooper, and Frederick Hill. At the close of each performance of the farce Miss Gwyneth Keys gives a selection of interesting character studies.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A big attraction here is Mr. Harry Day's sparkling revue, "Crystals," full of fun and clean comedy throughout. The music is catchy, dresses elaborate, pleasing dances and ensembles, and a clever company, headed by that fine comedian, Jimmie Leslie, and Kitty Colyer, with excellent support by Jennie Gregson, Florence Williams, May Marshall, Douglas Byng, Adrian Burgon, Alfred Terriss, Wal King, Melro and Greville, speciality dancers, the Royal Perth Octette, and a well-balanced chorus.

HIPPODROME, LTD.—R. M., Mr. H. E. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Mr. Harry Day's pleasing revue, "Rockets," is proving its strong drawing powers here this week; it is a merry show, sparkling with fun and droll situations, effective dresses and scenery, pleasing dances, arranged by Mlle. Albion; a special feature is "Songs of Old London," with appropriate scenery and effects. A strong cast is headed by Miss Nellie Turner, Jos. Alexandre, and Cyril Dunn, well supported by Charles Berkeley, Lyle Jeffries, Robert Maclachlan, Bert Gunnell, Levoie and Moran, Evelyne and Hilda Kirkby, speciality dancers, the Jazz Jesters, and the Gregorian Singers, with Mr. Jack Kershaw as musical director.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—Macdonald and Young present the comedy, "Peg o' My Heart," including Miss Ida Rosalie as Peg.

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Malcolm Neil, in selections from his repertoire; Frank Nolan and Louis Holt in a vaudeville act; Melt and Bray, comedians; James Hunter, Society raconteur; the Four Serierse, in sensational gymnastic act; and the Daunton-Shaws, Australian expert cyclists.

HIPPODROME. — R. M., Mr. Mark Lorne.—Andrew Melville presents Young Buffalo, the cowboy actor, in the play, "A Mystery Man."

SOUTHEND.

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—George Mozart, in his cameos, supported by Florrie Groves, Ambrose Rice and Fred Mozart; Daisy Dormer, in her latest successes; Fred Keeton, comedian; Victor Andre, the Unusual dancer; Harry Gunn, in comedy song-scenas; Harry Claff presents "Bluff King Hal"; Henry Martinez and Co., sensational head and hand equilibrists; Gould and Gordon, versatile comedy duo.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. Arthur Walker.—Albert Douglas's company in "Caste" is playing to crowded houses. The cast includes the popular comedian, Wilfred E. Shine.

PALLADIUM.—G. M., Mr. Joseph Bernard Hothersall.—The Brooklyn Comedy Four are at the head of this week's attractive programme. Other turns are Sam Burton, the silent comedy man; Verney and Butt, in mirthful stunts; Edna Mauce, the Spirit of Dance; Jess and Tony, in song and dance; Walter Niblo, comedian; Sylvia, and Chinko and Kaufman.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.; A. M., Mr. G. C. Alexander. —Harry Warburton's Repertory Company is playing "Leah Kleschna" and "A Bunch of Violets" here, with great success.

SOUTH SHIELDS.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. J. Taylor Lawson; Mus. D., Mr. Joseph Campbell.—A variety bill includes Jessie Broughton and Denis Creedon in their delightful musical entertainment; Wal Langtry, comedian; Magini, the Wizard of the Violin; Herbert Lee, in latest song successes; Cornallo and Eddie, in comedy act; Aubrey and Hart, dancing speciality; and the Mystic Saxbys, in a novel illusion.

ALEXANDRA THEATRE.—L. and M., Mr. Will H. Glaze; G. M., Mr. Ernest L. Eykyns; Mus. D., Mr. D. Hird.—The 39th week of the Alexandra Players opened with "Back Home in Tennessee," by Mrs. F. G. Kimberley, Mrs. Glaze, and Mr. Denbigh J. Douglas are in the leading rôles.

PALACE THEATRE.—P., Hugh Shields Palace Theatre Co., Ltd.; M. D., Mr. J. J. Gillespie; R. M., Mr. J. McColl; Mus. D., Mr. Harry Verd.—The Three Star Dandies, in song and dance; Tony Wilde, in a unique musical act; and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co (South Shields), Ltd.; M. D., Mr. J. G. Thompson; G. M., Mr. James Johnson; Mus. D., Mr. James Todd.—The Eddys, mid-air entertainers; Miss Eileen Lake, the winsome soprano; and pictures.

STOCKPORT.

THEATRE ROYAL.—S. O. & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, Junr.—Lionel Bute presents, by arrangement with Frank Curzon and Gerald Du Maurier, "Bull-Dog Drummond."

HIPPODROME.—L., Mr. William Swire; M., Mr. E. J. Lyons.—W. S. Lyon revue, "Sunbeams."

STOCKTON.

HIPPODROME.—N., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; M. D., Mr. Ferri.—Mr. J. Alexander "Ballads" vocalists; Haydee's Marionettes; Le Dair, comedy conjuror; Stanford and Allan, comedians, in "A Bookseller's Shop"; Pearl Beresford, mezzo-soprano; and Fred Morris, baritone.

STOURBRIDGE.

NEW ALHAMBRA THEATRE.—L., Messrs. Gare and Wallace; M. D., Mr. H. Timperley.—Mr. Jesse Hackett, the popular Midland tenor; and Pictures.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—A play, exposing the methods of traffickers in drugs, entitled, "Traffic in Souls," is being played here nightly this week, with the exception of Friday, when "A Mother Should Tell," will be substituted for it. The presentations are by Mr. Lew Lake, and the chief characters in each play are entrusted to Dorothy Mullord and Charles A. Baker.

EMPIRE.—P., Sunderland Palace Company, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus D., Mr. H. Elliott Smith.—"Splinters, 1922," on a return visit, doing good business, with Reg. Stone in the chief part.

KING'S.—P., Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—"A Sailor-Made Man" is the picture for five days of the week. On Tuesday, Miss Margaret Leahy appeared personally on the stage, and a Talmadge film was screened.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by "The Fugi Family" of Japanese entertainers.

VICTORIA HALL.—P., Sunderland Corporation; L., Mr. Robert Courteaidge; R. M., Mr. D. Leon Barton; Mus. D., Mr. Frederick Lucas.—The comedy, "Nothing But The Truth," is presented here by Messrs. Macdonald and Young, and is well acted.

SWINDON.

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, jun.; Mus. D., Mr. Oswald Bentley.—"Espinosa" presents the revue, "O! Lady, O!" starring Miss Eve Kelland.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Mr. Frank Williams presents here the revue, "You'd Laugh If You Knew," featuring Chas. Tolcher, the quaint comedian.

TORQUAY.

THEATRE ROYAL.—M. D. & L., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Production of the Devonshire dialect folk story, "Revel Day," by Jan Stewer, with the author in the principal rôle; the company consists of well-known amateurs, who do full justice to the flowery language of the county, and Miss Gladys Latham sings with an artistry and charm that are quite refreshing.

PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—A series of "Grand Guignol" plays are being put on here, and on Saturday great anticipations are entertained of the visit of Madame Clara Butt, Mr. Kennerley Rumford and party.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Chas. E. Linney.—Tom Walls and Leslie Henson are staging the laughable farce, "Tons of Money." Miss Iris de Villiers plays her part with great success, and is supported by a good company.

WARRINGTON.

COURT.—G. M., Mr. Harry Warburton. —Lionel Bute presents his company in "Bulldog Drummond."

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Miss Edna Best and the actual company in "Quarantine."

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. J. J. Gillespie; G. M., Mr. Harry Esden; R. M., Mr. H. F. Cornforth.—Macdonald and Young present the musical comedy, "The Lilac Domino." The cast is a strong one,

WOLVERHAMPTON.

THE PANTOMIME GUIDE.

PREPARATIONS FOR FORTHCOMING PANTOMIMES.

Following is the first instalment of the list of theatres where pantomimes will be presented this year, with particulars of the cast, date of production, &c.

LONDON.

KENNINGTON THEATRE. — "Cinderella." Principal boy, Ouida Macdermott. Principal girl, Rona Ray. Dandini, Kitty Curtis. Principal comedian, Jack Barty. Baron, Harry Claff. Producer, Albert Le Fre. Opening date, Dec. 23. Estimated length of run, 4 to 6 weeks.

PROVINCES.

BATH.—THEATRE ROYAL. — Fred Clements' "Babes in the Wood," by Frank Dix and Fred Clements. Music by Dudley Powell. Principal boy, Evelyn Grace, Robin Hood. Principal girl, Winnie Warden, Maid Marion. Fairy, Bessie Hargreaves. Babes, Little Pearl and Little May. Principal comedians, Willy Cave, Baron. Johnson and Bert, Robbers. Will Lovell, Dame. J. C. Morris, Page. Lewis Nanton, Lawyer. Madam Victor's 12 Bath Buns. Special scenes, Village of Deepdale, Toyland Castle Grounds, Sherwood Forest, Huntington Hall. Producer, Chas. Harvard (for Fred Clements). Opening date, Boxing Day.

BELFAST.—OPERA HOUSE.—"Dick Whittington." By T. Royal and S. P. Swanton. Principal boy, Olive Fox. Principal girl, Nora Guy. Second boy, Adrian D. Ross. Second girl, Winnie Goodwin. Principal comedians, Clarkson Rose, Ernie Preston, Jack Edwin, and Cornalia and Eddie. Producer, Fred W. Warden. Opening date, Dec. 23. Estimated length of run, 6 weeks.

BIRMINGHAM. — ALEXANDRA THEATRE. — "Little Bo-Peep." By Reginald Cooper and David Cochran. Principal boy and principal girl, Sisters Reeve. Principal comedians, Jack Shires, Teddy Stream, Will Gardner. Special scenes, The Old Mill Farm, The Ogre's Garden, The Reception Hall. Producer, Harry T. Butler. Opening date, Dec. 26, matinée.

BIRMINGHAM.—ROYAL. — "Puss in Boots." Book by F. Maxwell Stewart. Lyrics by Clifford Harris. Principal boy, Miss Susie Belmore. Principal girl, Miss Fay Carpenter. Principal comedian, Mr. Billy Merson. Other principals, Mr. Dick Tubb, Miss Zelinda Davies, Miss Yvonne Winifred, Mr. Eddie Jaye, Mr. Reginald Crompton, Mr. Billy Fry, Mr. Fred Powell, and the Hanlon Bros. Opening date, Dec. 26.

BOURNEMOUTH. — THEATRE ROYAL.—"Mother Goose." By J. Hickory Wood. Principal boy, Miss Lola Raine (Colin). Principal girl, Miss Athele Davis (Jill). Second boy, "Phyllis," of Phyllis and Giles (Lord Scattercash). Special part, Miss Vera Clarke (Gretchen). Principal comedian, Mr. Jimmy Hooper (Mother Goose). Special scenes, The Hall of Gold, The Home of Springtime, The Magic Well, The Land of Harmony. Producer, Mr. F. Leslie Moreton. Opening date, Boxing afternoon, Dec. 26. Estimated length of run, about three weeks, and then on to the Grand Theatre, Southampton.

BRADFORD.—PRINCE'S THEATRE.—Francis Laidler's "Dick Whittington." Dick Whittington, Miss René Ralph; Alice Fitzwarren, Miss Dot Temple; Lord Dedbroke, Miss Cissie Sullivan; Dolly Dainty, Miss Lilian Lee; Captain Cable, Miss Grace June; the Princess, Miss Ida June; Fairy Bowbelle, Miss Zoë Corner; Selina, Fitzwarren's Cook, Tom D. Newell; Idle Jack, Tom Drew; Alderman Fitzwarren, Tom Morton; Emperor of Morocco, Charles Tolcher; Khan Tellem, the Grand Vizier, Walter Waite; Rodondo, the Demon Rat, Bernard Knowles; Dick Whittington's Cat, Jack Volta. John Tiller Troupe of Dancers, Francis Laidler's Little Sunbeams (Blue Troupe). Stage manager, Sid Kearns; assistant stage manager, Bert Kaberry; ballet mistress, Miss Daisy Griffin; musical director, E. Graham Dunstan, Mus.Bac. Produced on Saturday, Dec. 23.

BRISTOL. — EMPIRE THEATRE. — Francis Laidler's "Babes in the Wood" pantomime. Robin Hood, Miss Nellie Gallafent; Maid Marion, Miss Vera Vere; Little John, Miss Gwladys Neath; Dolly Dimple, Miss Christine Cooper; Fairy Sunshine, Miss Doris Bentley; Samuel Steak and Oliver Onions, the Robbers, Fred Walmsley and Charles Pley; Baron Barduppe, Os. Battye; Mother Hubbard, Miss Gwennie Harcourt; Dave, the Baron's Page, Leslie Hatton; Tim and Winnie, the Babes, Bobbie Kerrigan and Edith Wetherall. Francis Laidler's Little Sunbeams (Red Troupe). Stage manager, William J. Greene; ballet mistress, Miss Daisy Griffin; musical director, Syd. Beckett. Produced on Saturday, Dec. 23.

CARDIFF. — NEW. — "Sinbad the Sailor. By R. C. Oldham. Principal boy, Stephanie Stevens. Principal girl, Cora Goffin. Principal comedians, Billy Danvers and Fred A. Leslie. Producer, Standley Wade. Opening date, Dec. 26. Estimated length of run, six weeks.

CHATHAM. — ROYAL. — "Cinderella." By N. Carter Slaughter. Principal boy (Prince Charming), Miss Maud Diamond. Dandini, Miss Jennie Robbins. Principal girl (Cinderella), Miss Monica Daly. Second girls, Babs and Peggy James. Principal comedians, Dudley and Stafford (Buttons and Baron; Clarke and Ritchie (Broker's Men). Special scenes, The Forest Glade and Butterfly Land. Producer, N. Carter Slaughter. Opening date, Boxing Day. Estimated length of run, two weeks Chatham, and then tour.

DUBLIN. — QUEEN'S THEATRE. — "Robinson Crusoe." By Wally Black. Principal boy, Marie Doree. Principal girl, Nan Fitzgerald. Second boy, Teddie Mayson. Second girl, Eileen O'Meara. Principal comedians, Granby and Grant, and Gus Walker. Producer, Wally Black. Opening date, Dec. 18. Estimated length run, six weeks.

EDINBURGH. — THE KING'S THEATRE.—"Puss in (New) Boots." By George R. Sims, Frank Dix, and Arthur Collins. Principal boy, Dorothy Craske. Principal girl, Winifred O'Connor. Puss, Trixie Gibbs. Speciality dancer (male), J. Gaston. Second girl, Dorothy Lloyd. Principal comedians, Leo Bliss, Hal Bert, W. E. Matthews. Ballet mistress, Maude Hall. Producer, Fred Terris. Assistant stage manager, Jimmy Beresford. Opening date, Dec. 18. Estimated length of run, 8 weeks.

GLASGOW.—COLISEUM THEATRE.—"Cinderella." By Fred Fulton. Incidental music by Noel Vincent. Principal boy, Florrie Forde. Principal girl, Lennie Deane. Second boy (Dandini), Rosie Lloyd. Second girl, Edna Maude. Principal comedians, Reg. Bolton, Naughton and Gold. Special scenes, Forest scene, Scena (Miss Forde), "My Cinema Girl," Kitchen scene, Laburnum Grove, Scena (Miss Forde), "Caravan," Ballroom, Scena (Miss Forde), "Rainbow Land," Palace Scene. Producer, H. McClelland. Opening date, Dec. 23. Estimated length of run, six to eight weeks.

GLASGOW. — THEATRE ROYAL. — "Sinbad." Principal boy, Vera Pearce. Principal girl, Agnes Croxton. Dame, June Mills. Other principals, Rex London, Billy Rowland, William Innes, Hal Bryan, Juliette de Gai, Claire Forster, Les Klicks, La Veen and Cross, and Russell Troupe of Dancers. Produced on Saturday, Dec. 9.

GLASGOW.—PAVILION.—Fred Collins' productio nof "Babes in the Wood." Cast includes Power and Bendon, Lucan and McShine, Randolph Sutton, Gothis Quartette, Dollie and Billie, etc. Produced on Tuesday, Dec. 12.

GLASGOW.—ALHAMBRA.—The Wylie-Tate pantomime, "Queen of Hearts." Principal boy, Mona Vivian. Principal girl, Peggy Wynne. Comedians, A. W. Baskcomb, Lupino Lane, Griffiths Bros., and Charles Stone. Produced on Thursday, Dec. 14.

HULL.—GRAND THEATRE.—Francis Laidler's "Aladdin" pantomime. Aladdin, Miss Marie Brett; Princess So-Shi, Miss Jane Ayr; Pekoe, Miss Sybil Weston; Sauce, Miss Gladys Watson; Genie of the Ring, a Sunbeam; Abanazar, Harry Piddock; Widow Twankey, Ben Obo; Wishee Washee, Jim Obo; Emperor of China, Lewis Leslie; Chinese Policeman, Pat Redmond; Chinese Policeman, Dan Redmond; Slave of the Lamp, Henry Wys; Aladdin's Palace Cat, Eddie Foy. Francis Laidler's Little Sunbeams (Pink Troupe). Stage manager, Lewis Leslie; ballet mistress, Miss Daisy Griffin. Produced on Boxing Day matinée, Dec. 26.

KIDDERMINSTER.—OPERA HOUSE.—"Babes in the Wood." Book by Harold Wagner. Music composed by Arthur Linton. Produced by Harold Wagner and Harry Leybourne. Winnifred Laurie (Robin Hood), Lorna Laurie, principal girl (Maid Marion), Andie Burns (Dame), Ada Tilley (Susannah), Claude Agnew (Baron), and Boy and Girl, Zoe and Bunny. Ralph Howard (Pinple), Keith and Kelso (Ruffians), Sybil Trill and Rita Leon (the Babes). Specialities by Mlle. Jacqello's Six Little Sunbeams. Doris Pickford (Fairy Queen). Producer, Claude Agnew.

LEEDS.—THEATRE ROYAL.—Francis Laidler's "Cinderella" pantomime. Prince Charming, Miss Gwladys Stanley; Cinderella, Miss Amy Verity; Randolph, Miss Jessie Moore; Dolly Dainty, Miss Vera Joyce; Fairy Sunshine, Miss Betty Eley; Dandini, Leslie Barker; Peter, the Page, Sandy Powell; Baron Hardduppe, Charles Regan; Gertrude, Jimmie Pullin; Eva, Fred Anderson; Sam Spottem, Charles Verno; Dick Dottem, Jack Lavelle; James, Arthur Jeffreys; John Tiller's Original Famous Twelve London Palace Girls; Francis Laidler's Little Sunbeams (White Troupe). Stage manager, Gregory Croke; assistant stage manager, E. H. Williams; ballet mistress, Miss Nellie Nixon; musical director, Thos. A. Coomer. Produced on Friday, Dec 22

LEICESTER.—OPERA HOUSE.—Fred Clements' "Dick Whittington," by Fred Clements. Music by Dudley Powell. Principal boy, Dolce Cariello, Dick Whittington. Fairy, Lillian Davis. Principal girl, Marjorie Fulton, Alice. Empress, Alice Waldie. Second boy, Lily Denville. Principal comedians, Kenna Bros., Captain and Mate. Johnny Fuller, Cat. Archie Wallen, Idle Jack. Ted Cartwright, Fitzwarren. Reggie Dingle, Dame. Madam Victor's 12 Bon Bons. Special scenes, Old Cheapside, Highgate Hill, London Docks, Feather Palace. Producer, Frank Irwin (for Fred Clements). Opening date, Boxing Day.

LIVERPOOL. — SHAKESPEARE THEATRE.—Fred Clements' "Aladdin," by Fred Clements and William Holland. Music by Dudley Powell. Principal boy, Mabel Hind, Aladdin. Principal girl, Emmelyn Walter, Princess. Second boy, Gwen Adeler. Second girl, Beatie Moore. Dancers and ballet, Fisher's Empire Girls and Victor's Baby Brigade. Principal comedians, Bobbie Hall, Abanazer. Rob Currie, Dame. Bros. Valdo, Policemen. Fred Clifford, Emperor. Jack Strand, Wishee. Special scenes, Market Place, Pekin, Magic Cave, Willow Gardens, Palace Gardens. Producer, Fred Clements. Opening date, Boxing Day at 2.

MIDDLESBRO'.—OPERA HOUSE.—"Cinderella." By Frank E. Franks. Principal boy, Miss Eva Macdonald. Principal girl, Miss Ivy Luck. Second boy, Miss Joy Vane. Second girl, Miss Jean Boyne. Principal comedians, Frank E. Franks, Melville and Clayton. Special scenes, The Fairy Butterfly and Royal Pleasure Garden. Producer, Frank E. Franks. Opening date, Dec. 25. Estimated length of run, eight weeks tour.

NEWPORT, MON. — LYCEUM THEATRE.—Fred Clements' "Cinderella," by Fred Clements. Music by Dudley Powell. Principal boy, Nita Jarché, Prince. Principal girl, Lorna Cherry, Cinders. Fairy, Vanda Rees. Fred Astley's Midget Ponies. Principal comedians, Jack Murray, Page. Syd Christo, Baron. Talberto and Douglas, Brokers' Men. Sherry Sisters, Ugly Sisters. Jack Roya, Simon. Madam Victor's 12 Dainty Darlings. Special scenes, The Forest, White Scene, Ballroom, Prince's Palace. Producer, Jack Clements (for Fred Clements). Opening date, Boxing Day.

NORTHAMPTON.—OPERA HOUSE.—Fred Clements' "Cinderella" (O Company), by Fred Clements. Principal boy, Marie Lumbry, Prince. Principal girl, Nelly Le Breton, Cinders. Fairy, Florence Irvin. Second boy, Enid Partington. Second girl, Ethel Burges. Principal comedians, Jimmy Loft, Page. Arthur Carvey, Baron, Schoiey and Scholey, Ugly Sisters. Madam Victor's 12 Little Jewels. Special scenes, The Forest, Butterfly Land, Ballroom, Palace. Producer, Fred Marston (for Fred Clements). Opening date, Boxing Day.

NOTTINGHAM.—THEATRE ROYAL.—"Cinderella." By Frank Dix and Jullien Wilson. Principal Boy, Miss Doree Thorne. Principal Girl, Miss Renee Hamilton. Second Boy, Miss Marjorie Battiss. The Sisters St. Vincent (The Baron's Daughters). Principal comedians, Peter Donald and Syd Walker. Special scenes, Act 1, Scene 1, The Hall. Scene 4, The Robin's Nest. Act 2, Scene 4, The Baron's Kitchen. Scene 6, The Royal Palace. Producer, George T. Minshull. Opening date, December 26, 1922 (Boxing Day).

PORTSMOUTH.—THEATRE ROYAL.—"Ali Baba." Libretto by Jack Denton, &c. Music by Charles H. Peters. Abdallah, Gaby Joyce. Morgiana, Vanwy Chard. Ganem, Betty Hogan. Fatima, Billie Bell. Principal comedians, Johnny Osborne, Arthur Forbes, Arthur Stanley, C. W. Wollard, Bert Earle, &c. Producer, Peter Davey. Stage manager, Vincent Mullane. Opening date, Dec. 26.

SHEFFIELD. — THEATRE ROYAL.—"Tom, Tom, the Piper's Son." By R. C. Oldham. Principal boy, Mabel Lamont. Principal girl, Renee Sutton. Second boy, Vera Cowie. Second Girl, Mirabelle Weir. Principal comedians, Josh Dixon, Dick Evans, Teddy Brogden, George Ali. Special scenes, Royal Orchard, Land of Fairy Tales, Bounders Speciality. Producer, Jack Raymond, under the personal supervision of J. E. B. Beaumont and John Hart. Opening date, Dec. 23.

SOUTHSEA.—SOUTH PARADE PIER.—"Mother Goose." Book by Harold Wagner. Music composed by Tom Webster. Produced by Harold Wagner and Harry Leybourne. Principal boy, Cissie Nadene. Principal girl, Joan Dare. Dame, Geo. Rapley. Simple Simon, Jack Cardiff. Baron, Theo. Hook. Specialities by The Wallace-Orton Male Quartette and The Five Yankee Youngsters. Fairy Queen, Nancy Meron. Producer, Harold Wagner.

ENTERTAINMENT FINANCE.

London Pavilions Strong.

SUPER RATES.

Business in amusement shares continues to be of small dimensions. The result of the elections had but little heartening effect on prices, but in the scarcity of business the rise of London Pavilion (£5) 6 per cent. Cumulative Preference shares to 3 middle, with dealings at 2⅞ and 3¼, created some interest. The market attributed the move to reports of good business, but no confirmation came to hand. A rise of ¼ is a big jump in these days of narrow margins, but there is little doubt that the shares were undervalued, for even at their present middle price of 3 the yield works out at 10 per cent., an excellent return that is guaranteed, so far as the year is concerned, by the fact that 2½ per cent. has already been paid as an interim dividend on the ordinary shares. As the ordinary, of course, rank after the preference shares, there can be no question of passing the preference dividend. The accounts for last year showed a profit, after meeting all expenses and including £4,220 brought in, amounting to £20,700. Six per cent. dividend was paid on the ordinary shares, together with a bonus of 1s. per share, and £3,500 was transferred to reserve.

Victoria Palace shares were the only other strong spot in the list, putting on another 1/16 to 1 1/32 middle.

Elsewhere, there were weak features in Provincial Cinema 10 per cent. Preferred Ordinary, which lost 6d. to 5s. 6d.—6s. 6d., and L.T.V. Ordinary, which receded to ⅜—½.

PRESENT PRICES.

KINEMAS.

Associated Prov. Picture H.	⅜–⅝
London Palace (1921)	⅞–1
National Electric Theatres (10s.) ...	⅜–½
Provincial Cinema Theatres	2–2⅛
Do. 10 p.c. Part. Prefd. Ord.	5/6–6/6
Do. 7½ p.c. Cum. "B" Pref.	¼–⅜
Do. 7½ p.c. Cum. "A" Pref.	1⅛–1⅜
Stoll Pictures Production	1/16–⅛
Do. 8 p.c. Cum. Part. Pref.	⅜–½
Stoll Picture Theatre (Kingsway) (10s.)	⅛–¼
Do. 8½ p.c. Cum. Pref.	1⅛–1⅜
Do. 7 p.c. 1st Mt. Deb. (Stock) ...	87–92

THEATRES AND MUSIC HALLS.

Alhambra	1⅛–1⅜
Coliseum Syndicate	2–2⅛
London Pavilion (£5)	2–2⅛
Do. 6 p.c. Cum. Pref. (£5)	2⅞–3⅛
London Theatre of Varieties	⅜–½
Do. 7 p.c. Cum. Pref.	1/16–⅛
Moss Empires (£5)	4⅛–5
Do. 5 p.c. Cum. Pref. (£5)	3⅛–3⅜
Oxford (£5)	3¾–4
Theatre Royal, Drury Lane	¾–1
United Varieties Syndicate	1/16–⅛
Variety Theatres Consolidated ...	¾–1
Victoria Palace (10s.)	1 3/32–1 5/32

Seaside Risks.

I gave some satisfactory Blackpool results last week. This time a report from the same quarter is not quite so favourable. Blackpool South Shore Pier and Pavilion accounts show a profit of only £793, and the directors being faced with the necessity to conserve capital, recommend that the amount shall be carried forward. No dividend, therefore, is forthcoming on the ordinary shares, whereas last year, which was by no means good, a distribution of 4 per cent. was made.

Seaside enterprises hold a great element of risk, for they are far more susceptible to weather conditions than London places of amusement. This was illustrated quite recently in the failure of Mr. Herman Darewski, the well-known music publisher and composer. His difficulties, it was stated at his examination, were not due so much to his trade losses, as to the failure of a speculative venture in the entertainment field at Westcliff-on-Sea, Essex, where he quickly lost £10,000 to £12,000.

Dolorous.

We on this side of the herring pond grumble at our rates and taxes, not without good reason, but there is a negative sort of satisfaction in the knowledge that other people are also suffering. America usually does things on the grand scale, and the rating of New York's chief theatres shows no exception to the rule.

In the assessment of New York Broadway theatres, just published for the year 1923, Loew's Theatre at $4,200,000 heads the list, followed by the Metropolitan Opera House at $3,800,000. The third highest-rated theatre is a picture house, the Strand, at $2,950,000. Other picture houses are the Capitol, rated at $2,550,000; the Rialto, at $2,070,000; and the Rivoli, at $1,370,000. The four picture houses named are thus rated for just under $9,000,000, approximately £2,000,000 at present rate of exchange.

Enough to make even Poplar's mouth water.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

BARMOUTH PAVILION, LIMITED.—Regd. Nov. 13. Trinity-square, Llandudno, Carnarvon. To acquire and take over as a going concern from the Art Animated Pictures (Wales), Limited, the business of cinematograph hall, picturedrome, and entertainment hall proprietors, now carried on by the Company at The Pavilion, Barmouth, Merioneth. Capital: £5,000 in 5,000 shares of £1 each. Directors: A. Hewitt, Town Hall, Llandudno; F. Everard, Branston, Victoria-street, Llandudno; W. M. Jones, Islwyn, Abbey-road, Llandudno.

GRAND THEATRE (OLDBURY), LTD.—Regd. Nov. 15. Church-street, Oldbury. To acquire the Grand Theatre, Church-street, Oldbury, Worcester. To carry on the business of picture house or theatre proprietors and managers. Capital: £500 in 500 shares of £1 each. Directors: A. H. Reason, 238, Stratford-road, Sparkbrook, Birmingham (secretary); W. C. Butterworth, 81, Balsall Heath-road, Edgbaston, Birmingham (chairman).

HEATON MOOR CINEMA, LTD.—Regd. Nov. 13. Bank Buildings, Stockport-road, Levenshulme, Manchester. To acquire suitable sites in Heaton Norris County Borough of Stockport, or elsewhere, for the erection and maintainance thereon of a cinematograph theatre, billiard hall, concert hall, music hall, theatre, or other place of amusement. Capital: £12,500 in 12,500 shares of £1 each. Directors: J. F. Kelly, Yew Tree-avenue, Levenshulme, Manchester; J. Harrison, 230, Stockport-road, Levenshulme, Manchester (both permanent directors).

PINNACLE PRODUCTIONS, LTD.—Regd. Nov. 14. Palace House, 128, Shaftesbury-avenue, W.1. To carry on the business of buying and selling films or of film renters, film makers. Capital: £500 in 500 shares of £1 each. Directors: S. G. Nicoll, 5, University-mansions, Lower Richmond-road, S.W.; T. Kennard, 5, University-mansions, Lower Richmond-road, S.W.; C. H. P. Botting, 32, Bethune-road, Stamford Hill, N.16.

SERIAL FILMS, LTD.—Regd. Nov. 10. To carry on the business of manufacturers, producers, and warehousemen of and in cinematograph films. Capital: £100 in 50 pref. shares and 50 ordy. shares of £1. Directors: T. B. Ledger, 25b, Elvaston-place, S.W.7; E. J. Andrews, 178, Denmark-hill, S.E.5.

H. J. WATKINS, LTD.—Regd. Nov. 14. Fore-street, St. Austell, Cornwall. To carry on the business of theatre proprietors and managers. Capital: £6,000 in 6,000 shares of £1 each. Directors: H. J. Watkins, Menacuddle-street, St. Austell, Cornwall (permanent director).

WELLINGBOROUGH CINEMA CO. LTD.—Regd. Nov. 14. Broadway-chambers, Letchworth, Herts. To acquire and take over as a going concern the business of cinematograph and other entertainments now carried on at the Silver Cinema, Silver-street, Wellingborough, Northampton, together with the freehold premises known as the Silver Cinema, together with two shops adjoining, and also the scenery, electrical and other plant. Capital: £6,000 in 3,600 "A" shares of £1 each, and 4,800 "B" shares of 10s. each. Directors: C. F. Ball, 336, Norton-way, Letchworth; H. E. Hurst, 304, Norton-way, Letchworth; J. W. E. Powell, 326, Norton-way, Letchworth; E. J. Simmons, 22, Julian-road, Stevenage, Herts; C. J. Fish, 27, Park-road, Wellingborough.

WHITSTABLE AND TANKERTON AMUSEMENTS, LTD.—Regd. Nov. 10. 44, High-street, Whitstable, Kent. To acquire and carry on the business of amusement and entertainment providers and caterers. Capital: £1,000 in 200 shares of £5 each. Directors: T. Markwell, 1, Tower-parade, Tankerton, Kent; W. H. Reeves, 5, Gladstone-road, Whitstable; J. Waitt, The Outspan, Tankerton, Kent; F. Ridout, St. Annes-road, Tankerton, Kent.

MISS NORAH EYRE'S PUPILS.

A pleasing entertainment was given on Saturday at the Oaklands Lecture Hall, Shepherd's Bush, under the direction of Miss Norah Eyre, in aid of the Bazaar Fund of the church. The little students gave an excellent performance. The first part was "The Seasons," with costumes and dances to illustrate each number. Specially good was Bab Giorgio as "The Call of Spring," and Norah Gayes as "Jack Frost." A good ballroom dance was rendered by Jean Parsons, a Peacock Dance by Isobel Line. Others deserving mention are Betty Tims, Margery Barnes, Alison Jamieson, Edna Hall, Eileen Higgins, Isobel Lines, Joy Stowell. The entertainment concluded with "A Japanese Ideal," rendered by the entire strength of the company. During the evening a pleasant relief was rendered by recitations by Miss Amy Howard, and humorous songs by R. Grossmith White. Miss Bertha Barclay acted as accompanist.

Dundee's New Theatre.

The Victoria Theatre, Dundee, which re-opened last week, under new management, is a worthy addition to the entertainment houses of the city. The new proprietor is Mr. Robert Saunders, and the business manager is Mr. W. H. Blackman. Some attractive bookings have been announced. The house has been beautifully decorated, and is now one of the cosiest bijou theatres in the provinces.

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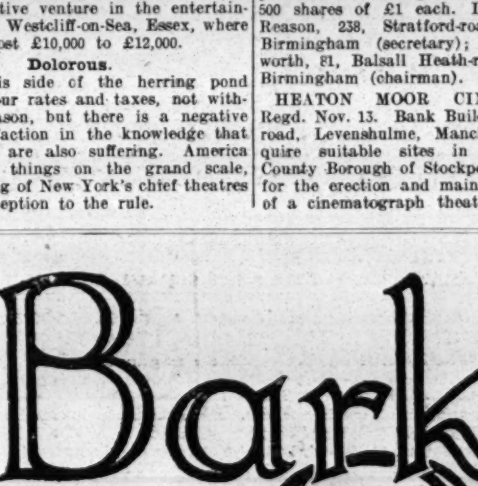

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ON THE ROAD.

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PLAYS.

AFGAR.—Nov. 20, Hippo., Lewisham.
*ALLINGTON-CHARSLEY OPERA CO.—Nov. 20, T.R., Hyde; 27, T.R., Hyde.
*ARCADIANS, THE.—Nov. 20, Opera House, Manchester.
*BAT, THE.—Nov. 20, New, Cardiff; 27, Wimbledon, S.W.
*BAYNTON (HENRY) CO.—Nov. 20, Shakespeare, Liverpool; 27, Shakespeare, Liverpool.
*BEGGAR'S OPERA, THE (BLUE).—Nov. 20, New, Brighton; 27, Leicester.
*BEGGAR'S OPERA, THE (RED).—Nov. 20, King's, Dundee; 27, T.R., Newcastle.
*BELLE OF NEW YORK.—Nov. 20, Playhouse, Cardiff; 27, T.R., Plymouth.
*BENSON (F. R.) CO.—Nov. 20, St. George's, Kendal; 27, Royalty, Barrow-in-Furness.
*BETTY (MACDONALD AND YOUNG).—Nov. 20, O.H., Tunbridge Wells.
*BILL OF DIVORCEMENT (DEE GEE TOURS).—Nov. 20, H.M.T., Carlisle; 27, T.R., York.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Nov. 20, T.R., Worcester; 27, T.R., Bath.
BLOOD AND SAND.—Nov. 20, T.R., Birmingham; 27, Prince's, Bristol.
BRITISH NATIONAL OPERA CO.—Nov. 20, King's, Edinburgh; 27, King's, Edinburgh.
BROKEN MELODY.—Nov. 20, T.R., Norwich; 27, Grand, Blackpool.
*BROWN SUGAR.—Nov. 27, T.R., Blackburn.
*BULL-DOG DRUMMOND (BLUE).—Nov. 20, Court, Warrington; 27, Grand, Wolverhampton.
*BULL-DOG DRUMMOND (RED).—Nov. 20, Stockport; 27, West Hartlepool.
*BULL-DOG DRUMMOND (WHITE).—Nov. 20, East Ham; 27, Brixton.
*CARL ROSA OPERA CO.—Nov. 27, T.R., Birmingham.
*CARL ROSA OPERA CO.—Nov. 20, Hippodrome, Birkenhead; 27, Opera House, Belfast.
CASE OF DIAMONDS.—Nov. 20, Grand, Cheltenham; 27, T.R., Sheffield.
CHALLENOR (BROMLEY) REP. CO.—Nov. 20, T.R., Blackburn; 27, T.R., Bury.
*CHARLEY'S AUNT.—Nov. 20, Lyceum, Taunton (3); 27, T.R., Glasgow.
*CHU CHIN CHOW.—Nov. 20, Darlington; 27, Stockton-on-Tees.
*CLOTHES AND THE WOMAN.—Nov. 20, T.R., Bournemouth; 27, Court, Liverpool.
COMIN' THRO' THE RYE.—Nov. 27, O.H., Harrogate.
DEANE (HAMILTON) CO.—Nov. 20, Grand O.H., Scarborough; 27, Grand O.H., Scarborough.
*DENVILLE (ALFRED) REPERTOIRE CO.—(Yellow) Pavilion, Chorley; (White) Victoria O.H., Burnley; (Brown) Hippo., Wallasey; (Grey) Coliseum, Belfast; (Purple) Pavilion, Southport; (Blue) T.R., Dewsbury.
*DOBELL (W. L.) REP. CO.—Nov. 20, T.H., Curragh; 27, T.H., Enniskillen.
*DOLLAR PRINCESS.—Nov. 20, Royalty, Barrow-in-Furness; 27, Hippo., Keighley.
DORAN (CHARLES) SHAKESPEAREAN.—Nov. 20, Grand, Croydon; 27, Palace, Westcliff.
*DUNSTAN SHAKESPEAREAN CO.—Nov. 20, New T.R., Inverness; 27, New T.R., Inverness.
EASTERN LOVE.—Nov. 20, T.R., Aston.
*EDGE O' BEYOND (J. BANNISTER HOWARD'S NORTH CO.).—Nov. 20, T.R., Worcester; 27, H.M., Carlisle.
*ELIZA COMES TO STAY.—Nov. 20, County, Reading.
*FAITHFUL HEART, THE.—Nov. 20, Boro', Stratford; 27, T.R., Chatham.
FAMOUS PLAYERS REPERTOIRE CO.—Nov. 20, Empire, Aberdare; 27, Empire, Aberdare.
FIND THE LADY.—Nov. 20, Empire, Clydebank.
FORBES-ROBERTSON (FRANK) CO.—Nov. 20, Ashton-under-Lyne.
*GABRIELLE.—Nov. 27, O.H., Manchester.
*GABRIELLE.—Nov. 20, New, Cardiff; 27, Prince's, Bristol.
*GARDEN OF ALLAH.—Nov. 27, Hippo., Brighton.
*GIPSY PRINCESS, THE (IMESON).—Nov. 20, P.O.W., Grimsby.
*GIPSY PRINCESS (MACDONALD AND YOUNG).—Nov. 20, Arbroath (3), Stirling (3).
*GIPSY PRINCESS (WILSON MORGAN CO.).—Nov. 20, O.H., Belfast; 27, Gaiety, Dublin.
*GIRL WHO WOULDN'T MARRY, THE.—Nov. 20, Collins's, Islington.
*HUNKY DORY.—Nov. 27, Nelson.
*IF FOUR WALLS TOLD (MACDONALD AND YOUNG).—Nov. 20, Grand, Southampton.
*IF WINTER COMES.—Nov. 20, T.R., Newcastle; 27, Grand, Leeds.
IMPERIAL LIGHT OPERA CO.—Nov. 20, Pav., Dumbarton; 27, T.R., West Stanley.
*JEFFERSONS, THE.—Nov. 20, O.H., Southport; 27, Queen's, Leeds.
KIDDIE O' MINE.—Nov. 20, Metro., Manchester.
*KISSING-TIME.—Nov. 20, T.R., Bath.
*KNAVE OF DIAMONDS (D. MEYER).—Nov. 20, Court, Wigan; 27, Empire, Bristol.
*LADY OF THE ROSE (NO. 1).—Nov. 20, Court, Liverpool; 27, Empire, Sunderland.
*LADY OF THE ROSE (NO. 2).—Nov. 20, Prince's, Bristol; 27, New, Oxford.
*LADY OF THE ROSE (NO. 3).—Nov. 20, O.H., Dudley; 27, O.H., Kidderminster.
*LILAC DOMINO, THE.—Nov. 20, Empire, West Hartlepool; 27, Court, Warrington.
LITTLE BABETTE.—Nov. 27, Palace, Stroud (3), Palace, Trowbridge (3.)
*LITTLE BIT OF FLUFF (W. W. ELLIS).—Nov. 20, Leamington; 27, Cheltenham.
*LLOYD (FREDERICK G.) OPERA CO.—Nov. 20, Gaiety, Hastings; 27, T.R., Bournemouth (3), Grand, Southampton (3).
*LORD RICHARD IN THE PANTRY.—Nov. 20, T.R., Hanley; 27, Grand, Hull.
*LOYALTIES.—Nov. 20, Grand, Leeds.
*LOYALTIES (MANNERING).—Nov. 20, T.R., Guildford; 27, Prince's, Manchester.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Nov. 20, T.R., Chatham; 27, T.R., Guildford.
*MAN FROM TORONTO.—Nov. 27, Coliseum, Ilkeston.
MARRIED MAN'S SWEETHEART.—Nov. 27, Collins', Islington.
*MARTIN-HARVEY (SIR JOHN) CO.—Nov. 20, Prince's, Bradford; 27, T.R., Brighton.
*MARY (BUTT AND MACDONALD AND YOUNG).—Nov. 20, Lyceum, Edinburgh.
*MARY (MACDONALD AND YOUNG).—Nov. 20, Art., Woolwich; 27, New, Cambridge.
*MERRY WIDOW, THE.—Nov. 27, T.R., Norwich.
MIXED MARRIAGE.—Nov. 20, T.R., Rochdale; 27, T.R., Exeter.
MORMON'S BRIDE.—Nov. 20, Grand, Abingdon; 27, T.R., Stratford, E.15.
MOTHER SHOULD TELL.—Nov. 20, T.R., Sunderland.
*MR. WU.—Nov. 20, Hip., Newcastle; 27, Hip., Leeds.
*MYSTERY MAN, THE.—Nov. 20, Hippo., Southampton; 27, Hippo., Bristol.
*NAUGHTY WIFE.—Nov. 20, Lyceum, Ipswich.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Nov. 20, T.R., Brighton; 27, T.R., Bournemouth.
NEILSON-TERRY (MISS PHYLLIS) AND CO.—Nov. 20, P.O.W., Birmingham; 27, T.R., Leeds.
*NIGHT CAP, THE.—Nov. 20, Hippo., Richmond.
*NIGHT OUT (GROSSMITH AND MALONE).—Nov. 20, T.R., Nottingham; 27, King's, Hammersmith.
*NORRIS (ERNEST).—Nov. 20, St. Julian's, Guernsey.
*NOTHING BUT THE TRUTH.—Nov. 20, Victoria Hall, Sunderland; 27, New, Boston (3), Playhouse, Louth (3).
*O'MARA OPERA CO.—Nov. 20, T.R., Leeds.
OTHER PEOPLE'S WORRIES.—Nov. 20, T.R., Bolton.
*PADDY THE NEXT BEST THING.—Nov. 27, Lyceum, Edinburgh.
*PADDY THE NEXT BEST THING.—Nov. 20, New, Cambridge; 27, County, Reading.
*PADDY THE NEXT BEST THING.—Nov. 20, Metropole, Bootle.
*PARTNERS, THE.—Nov. 20, O.H., Southport; 27, Queen's, Leeds.
PHILLIPS (H. B.) OPERA CO.—20, Hippo., Balham.
*PLAYTHING OF AN HOUR.—Nov. 20, P.G., Folkestone; 27, Pontypridd.
*PRIVATE SECRETARY.—Nov. 20, Emp., West Bromwich; 27, T.R., Nottingham.
*QUAKER GIRL.—Nov. 20, King's, Gainsboro'; 27, Metro, Bootle.
*QUALITY STREET (MACDONA).—Nov. 20, Prince's, Manchester; 27, Royalty, Chester.
*QUARANTINE.—Nov. 20, Palace, Westcliff.
*ROMANCE.—Nov. 20, Hippo., Keighley; 27, T.R., Bolton.
*ROTTERS, THE.—Nov. 20, Hippo., Woolwich; 27, Hip., Poplar.
*SALLY (GROSSMITH AND MALONE).—Nov. 20, T.R., Plymouth; 27, New, Cardiff.
*SALLY (MORETON AND HEATH).—Nov. 20, Palace, Maidstone.
SALLY IN SOCIETY.—Nov. 20, T.R., Smethwick; 27, Palace, Bordesley.
*SCANDAL.—Nov. 27, West Pier, Brighton.
*SEVEN NIGHTS IN LONDON.—Nov. 13, Hippo., Willesden.
SIGN OF THE CROSS.—Nov. 20, Her Maj., Aberdeen; 27, O.H., Kirkcaldy.
*SIGN ON THE DOOR (BLUE).—Nov. 20, Hull; 27, Bradford.
*SIGN ON THE DOOR (RED).—Nov. 20, T.R., Rochdale; 27, T.R., Halifax.
*SYBIL.—Nov. 20, St. Helens; 27, Oldham.
*SYBIL.—Nov. 20, T.R., Exeter.
THANK YOU, PHILLIPS!—Nov. 20, Hippo., Margate; 27, Palace, Frome.
THREE WISE FOOLS.—Nov. 20, W.P., Brighton.
*TONS OF MONEY (BLUE).—Nov. 20, Lyceum, Newport; 27, Grand, Swansea.
*TONS OF MONEY (RED).—Nov. 20, Grand, W. Hartlepool; 27, T.R., Halifax.
*TONS OF MONEY (WHITE).—Nov. 20, T.R., Grantham (3); County, Chelmsford (3); 27, Palace, Salisbury.
*TOO MUCH MONEY.—Nov. 20, Empire, Yorks.
*UP IN MABEL'S ROOM.—Nov. 20, O.H., Burton; 27, O.H., Blackpool.
VIRGIN QUEEN, THE.—Nov. 20, Grand, Birmingham.
WANDERING JEW, THE.—Nov. 20, O.H., Middlesbrough; 27, T.R., Ashton-u-Lyne.
*WELCOME STRANGER.—Nov. 20, Hippo., Golders Green; 27, Boro', Stratford.
WHEEL, THE.—Nov. 20, T.R., Bath; 27, O.H., Cheltenham.
*WHIRLED INTO HAPPINESS.—Nov. 20, T.R., York.
WIDOW'S HUSBAND, THE.—Nov. 27, T.R., Lincoln.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Nov. 20, Grand, Oldham; 27, Hippo., Birkbenhead.

REVUES.

*ALL ABOARD.—Nov. 20, Alhambra, Barnsley; 27, New, Crewe.
*ALL IN ONE.—Nov. 20, Empire, Glasgow; 27, Pal., Southport.
ALL PUT.—Nov. 20, Hippo., Nottingham; 27, Hip., Ilford.
BARE-BACKS.—Nov. 20, Grand, Bolton.
*BEHIND THE SCENES.—Nov. 20, Grand, Lancaster; 27, Grand, Halifax.
BETTER AND BETTER.—Nov. 20, Hippo., Portsmouth; 27, Empire, Chatham.
BILL THE BO'SUN.—Nov. 20, Hippo., Derby.
BLUE-BIRDS.—Nov. 20, Palace, Salford; 27, Hippo., Derby.
BRAN-PIE.—Nov. 20, Palace, Manchester.
BUBBLE AND SQUEAK.—Nov. 20, Empire, Penge.
BUNKERED.—Nov. 20, Hippo., Ipswich.
CHEERFUL DAYS.—Nov. 20, Hippo., Ashton-u-Lyne; 27, Emp., York.
COME ON, STEVE.—Nov. 20, Alhambra, Bradford.
CRACKERS.—Nov. 20, Pavilion, Ashington.
CRYSTALS.—Nov. 20, Empire, Sheffield.
DON'T WORRY.—Nov. 20, Palace, Bradford.
DOWN SOUTH.—Nov. 20, Palace, Salisbury.
DREAM BOATS.—Nov. 20, Palace, Throckley.
EYES DOWN.—Nov. 20, Empire, Taunton.
FOOTLIGHT FROLICS.—Nov. 20, Palace, Newcastle-on-Tyne; 27, Empire, Burnley.
FRIVOLITIES.—Nov. 20, Emp., Dublin.
FROTH.—Nov. 20, Met., Glasgow; 27, Pav., Clydebank.
*FUN OF THE FAYRE.—Nov. 20, Alhambra, Glasgow; 27, King's, Dundee.
GIGGLES.—Nov. 27, Jubilee Hall, Weymouth.
GLANCING AROUND.—Nov. 20, Grand, Blackpool.
GOING SOME.—Nov. 27, Hippo., Gloucester.
HAPPY-GO-LUCKY. — Nov. 20, Palace, Reading.
HEADS OR TAILS.—Nov. 20, Grand, Mansfield; 27, Empire, Peterborough.
*HIGH HEELS AND STOCKINGS.—Nov. 20, O.H., Coventry; 27, Hippo., Norwich.
HOOCH AYE.—Nov. 20, T.R., Edinburgh; 27, Olympia, Glasgow.
HOUSE FULL.—Nov. 20, Hippo., Lewisham; 27, Hippo., Woolwich.
HULLO, SWEETIE.—Nov. 20, Hippo., Poplar.
*IT.—Nov. 20, Dewsbury; 27, St. Helens.
JACK OF ALL TRADES.—Nov. 20, Coliseum, Glasgow.
JINGLES AND SMILES.—Nov. 20, Opera House, Macclesfield.
JOY-BOX, THE.—Nov. 20, T.R., Wolverhampton.
KEEP GUESSING.—Nov. 20, Grand, Halifax; 27, Edinburgh.
KICK OFF.—Nov. 27, Hippo., Southampton.
LADS OF THE VILLAGE.—Nov. 20, Hippo., Willesden; 27, Olym., Shoreditch.
*LEAGUE OF NOTIONS.—Nov. 20, Hippo., Leeds.
LISTENING IN.—Nov. 20, New, Northampton.
MAID OF THE SOUTH.—Nov. 20, Hippo., Burslem.
MORE SPLASHES.—Nov. 27, Palace, Bradford.
MR. TOWER OF LONDON.—Nov. 20, Islington; 27, Grimsby.
MY PRETTY MAID.—Nov. 27, Empire, West Hartlepool.
NICKS-NACKS.—Nov. 20, Pav., Ayr.
NO LIMIT.—Nov. 20, Palace, Weston-s-Mare.
OH, I!—Nov. 20, Palace, Huddersfield; 27, Palace, Burnley.
OH! LAUGH.—Nov. 20, Empire, Burnley; 27, Emp., S. Shields.
OH! OH! DAPHNE!—Nov. 20, Palace, Norton Malton.
OH, YES.—Nov. 20, Palace, Bath; 27, Hippo., Boscombe.
O, LADY, O.—Nov. 27, Hippo., Norwich.
ON THE DOLE.—Nov. 20, Metro., Glasgow.
PEARLS.—Nov. 20, Queen's, Leeds; 27, Hippo., Huddersfield.
PEDLER'S PIE.—Nov. 13, Hippo., Birkenhead.
PEEPSHOW, THE.—Nov. 20, Empire, Newcastle.
PEGGY.—Nov. 20, Queen's, Castleford.
PICK OF THE BUNCH.—Nov. 20, Queen's Park Hip., Manchester.
PINS AND NEEDLES.—Nov. 20, Palace, Chelsea; 27, Emp., Kingston.
POT LUCK.—Nov. 20, Hippo., Brighton.
RIPPLES.—Nov. 20, Hippo., Dover.
ROCKETS.—Nov. 20, Hippo., Sheffield; 27, Hippo., Liverpool.
SAMMY IN SOCIETY.—Nov. 20, Paviilon, Liverpool.
SEARCH ME.—Nov. 20, T.R., Yarmouth; 27, Marina, Lowestoft.
SEE YOU LATER.—Nov. 27, Palace, Carlisle.
SHUFFLE ALONG.—Nov. 20, Poplar; 27, Empire, Penge.
SMOKE RINGS.—Nov. 27, Empire, Croydon.
SPANGLES.—Nov. 20, Grand, Clapham; 27, Hip., Lewisham.
SPARKLETS.—Nov. 20, Grand, Falkirk; 27, Palace, Plymouth.
SPLINTERS.—Nov. 20, Hippo., Boscombe; 27, Hippo., Willesden.
SUNSHINE AND LAUGHTER.—Nov. 27, Hippo., Sheffield.
TAKE ALL.—Nov. 20, Coliseum, Ilkeston.
TAKE A REST.—Nov. 20, Theatre, Paisley.
TALK TO YOURSELF.—Nov. 20, Hippo., Wednesbury.
THERE AND BACK.—Nov. 20, Elephant and Castle Theatre, S.E.
THUMBS UP.—Nov. 20, Osborne, Manchester.
TRIP TO PARIS.—Nov. 20, Vic., Ripley.
WEDDING BELL(E)S.—Nov. 20, Crown, Eccles.
WHAT CHEER!—Nov. 20, Empire Gateshead.
WHAT NEXT.—Nov. 27, Palace, Southampton.
WINNERS.—Nov. 20, King's, Kilmarnock; 27, Hippo., Hamilton.
ZIG-ZAG.—Nov. 20, H.M., Walsall.
*1922.—Nov. 20, Empire, Birmingham; 27, Hippo., Portsmouth.

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Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director

CALLS FOR NOVEMBER 27, 1922.

THE LONDON COLISEUM.
(Rehearsal at 10.)
John Coates, Nellie Wallace, Lydia Lopokova and Co., De Biere, Lupino Lane, Ten Loonies, Frank Fay, Phil and Phlora, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
(Rehearsal at 12.)
Holson and Bert, Marie Claire, The Imperial Trio, Gaston Palmer, Iris and Phyllis, Syd Moorhouse, Edgar Curtis, Bioscope.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
St Just and Higgins, Ellis Drake and Co., Dancing Demons, Austin Layton, Three Arizonas, Royal Bartle Quartette, Bioscope.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Victor Andre, Rolf Slater, May Henderson, Mutt and Jeff, Tom D. Newell, Herbert Cave, Penrose and Whitlock, Bioscope.

MANCHESTER HIPPO.
(Rehearsal at 10.)
The Anartos, Marjorie Fulton, Squire, Fairney and Jones, Hope Charteris and Eva Dickson, George Calver, Bioscope.
(Matinees Monday and Tuesday).

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Jack Shires, Elliott Savonas, Gillie Potter, Lole and "Her," Melford Three, Masu and Yuri, Mar and Pep, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
(Rehearsal at 12.)
Company as Booked.

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Patti Loftus, Bruce Green, Yamayama Troupe, The Mongadors, Bioscope.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Company as booked.

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Ernie Roma, Milly and Gordon Trio, The Three Laurels, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
(Rehearsal at 10.)
Albert Whelan, Will Evans, Carlton, Lake and Barrasford, Dan Rolyat, Malvina, Katrina and Joan, George Rymer, Mary Ann Clarke, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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LONDON PAVILION.
C. B. Cochran's Production
"Phi Phi."

NEW OXFORD THEATRE

METROPOLITAN.
Rehearsal at 12.15.
Bessie Clifford. Caron Troupe.
Ray Wallace and Company in "Variety."
The Four Anvers. Walton and Lester.
Flora and Alberta, etc.

TOTTENHAM.
Rehearsal at 12.
Sidney Burns presents "Darktown Frolics."
Dick Henderson. Carlotta Mossetti and Co.
The Daunton-Shaw Troupe.
Eddie Montrose, etc., etc.

SOUTH LONDON.
Rehearsal at 12.
P. T. Selbit presents "Sawing Through a Woman."
Corner's "Symphonia." Violet Trevenyon.
C. W. Woltard. Andy Power.
The Nicoletos. Bi-Bo-Bi.

WATFORD PALACE.
Rehearsal at 2.30.
Louis Rihll presents "Pedlar's Pie."

EAST HAM.
Rehearsal at 12.
T. E. Dunville. The Four Swifts.
The Delson Trio. Wyn and Ivy.
Arthur Pond. Gilbert and Chapman, etc.

WALTHAMSTOW PALACE.
Rehearsal at 12.
Du Calion.
Tom Arnold presents "Memories of Scotland."
Daunton-Shaw Troupe. Dusty Rhodes
May Starr. Andy McPherron.
Charlbert Brothers.
Fred Maitland and Company.

BRIXTON EMPRESS.
Rehearsal at 12.
Jack Williams and Company in "A Sister to Assist 'Er."
Sutcliffe Family. Howard Rogers.
Rich and Galvin. J. E. Sutton.
Emilie Frances. Greti Gargani, etc.

CHELSEA PALACE.
Rehearsal at 12.
Andre Charlot and Paul Murray present "Pot Luck."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

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"The Beauty Show."

FRED KITCHEN
"If the Cap Fits."
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FOOTLIGHT FLASHES.

Passing Remarks.

If certain performers whom we know—but will not mention—could hear the remarks of the intelligent portion of their audiences they would "tak a thocht and mend" the quality of their songs. Once the public get their back up, the stock of the performers referred to will go down with a bump. We do not want to see them go down; our business is to raise the standard in so far as music is concerned, but if performers will continue to ignore the danger signal they have only themselves to blame when they jump the points, so to speak.

Feldmanism is the safe line for progressive performers.

It Pays.

Starring in "Cheerful Days" company, Johnnie Kavanagh, naturally, wants cheerful songs. And, naturally, he writes to Feldman's for them. He says: "I have found out that Feldmanism pays, and shall stick to it." Wise man.

Feldmanism succeeds all the way along.

The Glyder Style.

We are continually receiving requests for songs of "the Hilda Glyder style." This is a distinct compliment to that brilliant

MARJORIE ANCOTT.

Marjorie Ancott.

Marjorie Ancott has just made arrangements to commence with her Novelty Band at Lyons' Popular Café. Miss Ancott has nothing to learn in the way of catering musically for popular public taste, and we shall hear her capable combination in such attractive numbers as "The Sheik," "Shufflin' Along," "Hiawatha's Melody of Love," "Round on the End and High in the Middle," etc. Needless to say, all these numbers will be put over in the artistic style peculiar to the Ancott bands.

artist and also to the House of Feldman, from whom Miss Glyder obtains supply.

The wise Feldmanise, and rise in their profession.

The Popular "Free" Song.

Jack Lewis, of Jack and Dolly, writes: "Dolly has been singing 'Ma' everywhere with enormous success."

The "right song" never fails to attract.

Cruikshank's Cert.

A line from Cruikshank tells of wonderful success with his latest number, "You'll Always Be a Baby in Your Mother's Eyes." Cruikshank has a splendid number here, and he gives it splendid treatment.

Those who take up Feldmanism never go down in public estimation.

FELDMAN'S

Supreme Hits for Panto.

WE'LL BUILD A CUTE LITTLE LOVE NEST

ROUND ON THE END AND HIGH IN THE MIDDLE

SMILIN' THROUGH

HE'S MINE, ALL MINE

ALL OVER NOTHING AT ALL

CROONING

YEARNING

MA

MOONLIGHT

ROAMING

KEEP ON SMILING

THE SHEIK

(OF ARABY)

THE DOMINATING SONG-FOXTROT

The World's Natural Hit

HIAWATHA'S

MELODY OF LOVE

THE SENSATIONAL BLACKPOOL SUCCESS WITH A WONDERFUL HARMONISED ARRANGEMENT

SHUFFLIN' ALONG

NAT AYER'S SYNCOPATED MASTERPIECE

(LYRIC BY RALPH STANLEY)

LEAVE ME WITH A SMILE

LA-LA-LA

DRIFTING

CHARLES

DREAMROSE

WHY DEAR?

BIMINI BAY

THAT'S HOW I BELIEVE IN YOU

SOMEDAY YOU'LL BE CALLING

DON'T LEAVE ME, MAMMY

ON A SATURDAY NIGHT

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

The "Mystics."

Presented by W. Kendrick Steele and Des Rae, the above-named production is swinging merrily along with numerous Feldman numbers as a contributory propelling force. Mr. Rae tells us they have seven Feldman numbers all going well, and they are arranging to add some more of the public's favourites.

The duty of an entertainer is to please his patrons, and he can only do this by giving them what they like best.

What Clayton Thinks.

Bert Clayton, of Clayton and Clare, which act, by the way, will be prominent in pantomime connection this year, says: "Our opinion of Feldman songs is pretty well known. Without Feldman numbers we both freely acknowledge that we should not be so successful as we have been. The material is in your songs, and if performers cannot deliver it the fault is their own."

Feldman songs make artists make good.

All the Way.

Dorothy Ward's reputation would not permit her to sing indifferent songs. That's why you find her a Feldmanist. "The Sheik" and "Shufflin' Along" are her notable winners at the moment.

Performers who know their business always sing the right songs.

One of the Best.

One of the best songs in Albert de Courville's splendid production "Smoke Rings,"

HERBERT CLIFTON.

Herbert Clifton.

Herbert Clifton, shortly starting on an extended American tour, will open with the confidence born of success. His fine work in "The Sheik" will not soon be forgotten on this side, and his latest successes, "All Over Nothing at All" and "La-La-La," further confirm his thoroughness and versatility. We wish Mr. Clifton a successful tour, and we feel sure he will take with him the good wishes of a very large circle of admirers among the general public.

is "Remember the Rose," which is sung by Elsie Hulme and chorus.

A Feldman song is always in the picture.

His Good Name.

In "Blue Birds" Co., the Bohemian violinist "Feldmando" makes a popular appearance. We like his name and he likes our music.

Feldmanism has been built up on merit.

Always Winning.

Mairie Claire, who proved a big favourite at the Empire, Shepherd's Bush, last week, tells us she is consistently successful in "He's Mine, All Mine."

The best stimulant—the "right song."

They Know.

Obviously, the Wright Sisters must have the right songs. So they write to Feldman's. They say: "We have worked Feldman songs all through our concert party season and have had success all the way."

You can't have too much of a good thing.

Once a Feldmanist Always a Success.

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